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THE JERUSALEM  
**POST**  
 MAGAZINE

Friday, April 13, 1979



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On the cover: The flag still flies at the Old Pass. Photograph is by Rafi Magner.

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**TAX ASSISTANCE SEMINARS**

IN TEL AVIV, a seminar will be held on Monday, April 18 from 9 a.m.-1 p.m. at the ICA Auditorium, American Embassy, 71 Hayarkon Street, for U.S. businessmen, U.S. Government employees and other employed and self-employed U.S. taxpayers.

IN HAIFA, a seminar will be held on Monday, April 20 from 9 a.m.-12 noon at the Chamber of Commerce Building, 83 Haatzmaut Street, for U.S. businessmen, U.S. Government employees and other employed and self-employed U.S. taxpayers.

IN JERUSALEM, seminars will be held on Thursday, May 3 and Friday, May 4 from 9 a.m.-1 p.m. at the YMCA Lecture Hall, 38 King David Street. The May 3 seminar is for U.S. businessmen, U.S. Government employees and other employed and self-employed U.S. taxpayers. The May 4 seminar is for U.S. retirees and pensioners.

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The Tax Assessor, Ms Peggy Shamp, will be available in TEL AVIV from 9 a.m.-12:30 p.m. and 2-4 p.m. from April 18-27. She may be contacted through the U.S. Embassy, 71 Hayarkon Street. (Tel. 03-56010).

Ms Shamp will be available in HAIFA from 2-4 p.m. on April 20 and from 9-12 noon and 2-4 p.m. on May 1. She may be contacted through the U.S. Consular Agency, 37 Haatzmaut Street. (Tel. 04-643140).

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IT WAS A STRANGE Odyssey indeed. Some 2,000 kilometres through those parts of the Sinai that Israel will be giving up over the next nine months.

Over the past 12 years, I have traversed the area many times. But never before has there been such a finality about it. Never before have the barren sands evoked so many memories, such mixed emotions, such a feeling of uncertainty about the future.

We set off to visit El-Arish, Nahal Yam, the Jabl Maara area, Refidim, the Gidi Pass through to Ras Sudar, Abu Zneima, and A-Tur, ending up at Ras Mohammed on the same day that Premier Menachem Begin landed in Cairo.

This was purely fortuitous. But the almost surrealistic feeling in our Peugeot 804, as we drove through the miles of nothingness, punctuated by an army camp here, a town there and memories of battlefields reeking of cordite, was certainly heightened by our crackling radio bringing us live coverage of the Premier's visit.

For example, we were on the road between El-Arish and Kantara on the way to Nahal Yam, where in 1967 I experienced the most helpless feeling in my life when a lone Egyptian Mig strafed our convoy, when we heard a radio commentator's account of Premier Begin laying a wreath at the grave of Egypt's unknown warrior.

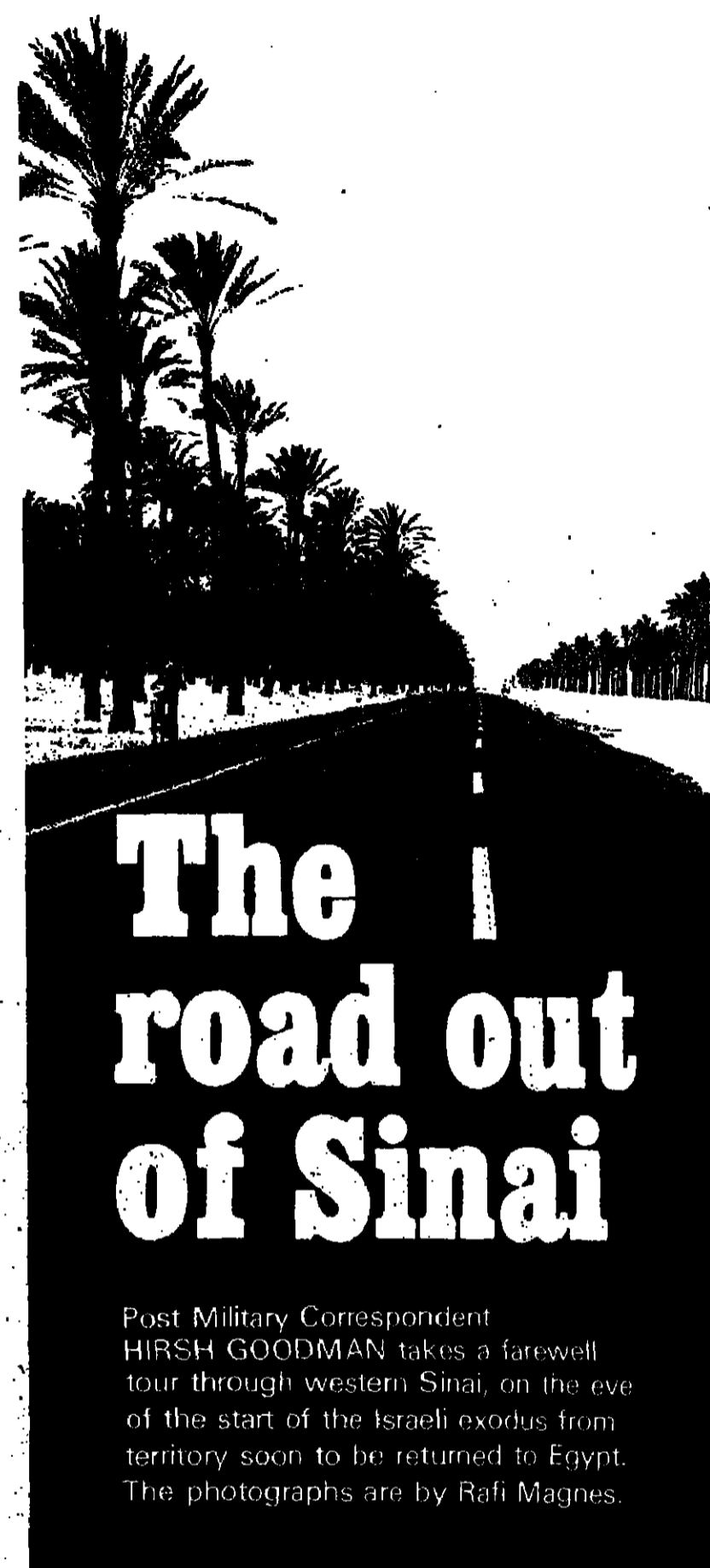
Down the road are rusting remains of what was once an Egyptian ammunition train. I relive the awe of watching it explode. The commentator drones on and I cast a sidelong glance at my companion, photographer Rafi Magnes. We say nothing. There is a very special feeling in the air, as if we are among the few who are experiencing history in the making. A feeling that we are standing on the threshold of a new era, and can almost physically see the transition taking place.

The peace treaty which until now has been a long string of impersonal, distant ceremonies on flickering television screens, suddenly became very real. The Sinai dunes come to life, each nook and cranny telling a story of its own. It is not just territory we are arising through; this landscape has left its mark on a generation of Israelis.

One wonders how the Egyptians are going to feel as they return to the Sinai — the perennial battlefield, now the paschal sacrifice to peace — and see the wrecks and ruins that have survived time and Israel's massive clean-up operation. Perhaps we should have left the wreckage of places like the Mitta intact, as a reminder of the consequences of war for future generations. At this moment it seems ironic that the kilometres of burned-out wrecks were reorganized into new instruments of war, and not into the proverbial burning hooks we've been hearing about so much lately.

WE FIND El-Arish as dusty, hot and depressing as always. The dozens of Egyptian flags of all shapes and sizes fail to make the town any more appealing. The restaurant where for years we religiously stopped to eat a scanty decent, albeit oily, meal of fresh fish, is still mis-spelled the "Helton". The mosque at the exit to the town remains unfinished. Pot-holes are everywhere.

At the entrance to the offices of the military government sit a solitary scribe and several photographers, patiently waiting in the early-morning heat for some business. They are there to



# The road out of Sinai

Post Military Correspondent  
**HIRSH GOODMAN** takes a farewell tour through western Sinai, on the eve of the start of the Israeli exodus from territory soon to be returned to Egypt. The photographs are by Rafi Magnes.

Stately palms guard the road west of El-Arish, to be returned in first stage.

help people cope with the requirements of a bureaucracy whose tortoise gait is indigenous to this part of the world. Both the cameras and the men operating them belong to an age long past. Only the scribe seems to have kept pace with the times, proudly displaying the spandling new typewriter he uses to fill the endless columns of official forms.

The building is cool inside, despite the 40-degree heat. There is a constant rattle of papers and a pounding of rubber stamps.

Amiram, the economic officer, finds it difficult to comprehend that in less than two months there will no longer be an Israeli presence in El-Arish. He, and apparently the local population, are worried about what will happen with the schools, clinics and other military government projects that have been built up over the years, especially for the previously ignored Beduin of northern Sinai.

They are worried about maintaining the standard of living they have attained and about unemployment. They are worried that such little development as there has been in the town may come to a halt. And they are

worried about such mundane, practical problems as the continued supply of spare parts for the Israeli-made implements and appliances they have purchased.

But there are those optimists who have already started planning for the expected wave of Israeli tourists who will, hopefully, stop over in El-Arish for a swim, a souvenir and a drink on the long drive between Tel Aviv and Cairo.

There are rumours that others have also been preparing for the Israeli retreat. Goods stolen from Israel have been flooding the town, it is whispered, and are being placed in "cold storage" until such time as it is prudent to remark them, safe from the Israeli police. Cars have been uncovered from Sinai sands, where they have been buried by the Beduin against the time they can be sold.

As we sit and talk, we are constantly interrupted by a stream of locals with all manner of questions for the military governor.

"When the Egyptians get back," says Amiram, "they won't be able to do that. We have always had an open door. The Egyptians are very 'correct' bureaucrats. Until the locals get to see an official of my rank it will take them weeks. They are going to miss us," he says, half to himself.

Cleaning crews are hard at work getting the building into tip-top condition before it is handed back. It will be left spotless and with even the curtains left on the windows. There will be no semblance of bitterness, or of a hasty retreat, says Amiram. The handover, at least in El-Arish, will be flawless.

In the corridor on our way out we literally bump into a man resplendent in white robes and unseasonal overcoat. He, we are informed in a whisper by our escort officer on the trip, Seren Shmuel Altman, is the sheikh of shulhas, a man who has handed out favours — and certainly received them with visible results — over the past 12 years. He is somewhat unsure about the future, about how the Egyptians will react to his record of cooperation with the Israelis. He faces the future with trepidation.

Indeed, many an El-Arish official who has worked hand in glove with the Israelis is feeling nervous. Some remember Egyptian vindictiveness in 1956. But things are different now, the local Pasgas agent reassures me — and himself; they now return in peace. No revenge is expected. All will be well.

We mend a puncture, and leave the town through the rows of majestic palm trees bending in the hot wind; their tops hardly visible in the sudden sandstorm that has blown up. The sea, a few hundred metres to the right, has disappeared. The last vista I have of Israel-held El-Arish is a busy blur.

AT NAHAL YAM we are given an inopportune welcome. The commander of the base (once a moshav that never quite made it) on the banks of the Bardawil lagoon, has not received the army's signal informing him of our visit.

We manage to talk our way past a sentry who is impressed by the fact that Shmullik, our escort, commanded the base several years ago. He is equally impressed, it seems, by the presence of Sara Davidson, the writer, who is with us on the trip and looks as if she could do with a drink of cold

water after the long hot trip. Itzik, the base commander, receives us rather hesitantly in the dining-hall. We partake of tinned stew and boiled potatoes. He recognizes Shmullik, is relieved we are Israelis and not foreign journalists. These have been pounding on the gate of this base for weeks now, asking for pictures, interviews and whatever other material they can get to illustrate Israel's withdrawal. His attitude changes, and we are invited into his air-conditioned office.

The camp is among the neatest I have seen in the army. Trees have been made to grow against all odds. No litter in sight. Workers are busy along the perimeter, demarcating part of the fence. In a few days' time, Nahal Yam will be a sand-dune with half-a-dozen trees and the remains of a basketball court on the banks of the Bardawil. In six months, the trees will be gone as well.

Itzik is not happy about the move. Not for political, strategic or other profound reasons; just that it's "a pain in the arse" to move away from the familiar into the unknown, he says. Until they get their new base as comfortable as this one, much sweat and time will have to be expended. He is having some problems with the men and women stationed here; the atmosphere of impermanence and change is making them restive. But he can handle it.

Nahal Yam is not a large military base by any standards. But moving it lock, stock and barrel is going to be a major problem. Looking around at the antennas, the buildings, the electrical fixtures, the water pipes, the bunkers, showers, garages and command posts, one understands why. All in less than two months, and all the while maintaining a high state of alert. And then all this has to be built again several hundred kilometres away. Quite a job.

This is the third time Itzik is retreating. He says he has two flags decorating his sitting-room at home. One he took down when the IDF left Ras-Sudar on the Gidi Pass in the first Sinai disengagement; the second came from Balusa in Sinai II. Now he has another.

"I'm not complaining about peace, God forbid," he says, "but I have mixed feelings about being the only major in the Israeli army with three flags of retreat to his credit, and not a single one raised in victory."

WE RESUME our drive, north and then south through scenery of dulating dunes shimmering in the now intolerable heat. Begin, the radio tells us, is at the Pyramids. We are between the Mediterranean coast and Refidim, a town near coast and Refidim, a town on the coast. Adam Weller, a Jerusalemite commander who was one of the brothers killed in Sinai, is with Weller, their father, is a Jew. Pyramids with Begin. We skip the camp and take some photos and by the time we get back to the bar the radio is silent. Begin and the five broadcasters have gone for the time being. In nine months, the Mahane-Adam will be gone as well.

Shmullik insists on travelling down a road through Wadi Farah to visit a dear Beduin friend of his. Against my better judgment, I agree. Shmullik, we learn, ever-increasingly incredulously, served as a military government officer in northern Sinai in a position of money and effort that

dozen or so other jobs which he discloses to us one at a time.

The tribe we visit is the Tarabin Daladada Nifat tribe. Shmullik is received like a king, we as his honoured guests. Rugs are laid out in the dust, in the scant shade of a tin shanty. In the distance, a school stands in solitary splendour atop a hill. Built by Israel. Behind it a well. Drilled and operated by Mekorot.

We talk about the expected change. The Beduin expect none. Egyptians and Israelis come and go like the desert wind. They, the Beduin, will remain for ever, their own lifestyle intact. There are a few insignificant immediate problems that will have to be solved, but nothing of a permanent nature.

It was "useful," says our host Swellem Shbegh Salman, having his sons earn up to IL300 per day picking oranges for the Jews. The Egyptians are poor: not much chance of making too much out of them. What about the school? Allah will take care of that.

LIBE, a kind of pita, is made by Nadji, Swellem's son who meticulously washes his hands with soap three times before kneading the dough. Tea is poured from a blackened pot, and we exchange pleasantries. Political conversation is studiously avoided by our hosts. A series of tins is brought out and we are offered a choice between bullybeef — the meat was canned in Haifa, but they still use the old British name — and sardines from Hong Kong. We choose the bullybeef.

No, none of them has visited Tel Aviv or Jerusalem but it has been a custom among the Beduin of the area, we learn, to visit Tiberias. The waters there have special healing powers and an Iraqi Jew had agreed to rent out a complex of bits in his backyard.

They point with pride to the two trucks standing nearby. One, a Volvo, has just been purchased in El-Arish by Nadji, for over IL100,000. How these people could have managed to scratch IL100,000 out of the scorched earth around us is beyond all of us except Shmullik, who knows them well.

"They have their methods," he says with a knowing smile. "A stolen gun sold here; a kilo of hashish smuggled there. There are always ways."

And we do not question them. But the question does arise, now that we have to leave, as to how to repay their kindness and hospitality. Sara Davidson provides the answer by producing a Polaroid camera and taking instant pictures of Swellem, Nadji, the truck and an assortment of youngsters — all this to the amusement of the assembled Beduin, and the two men who until now have sat passively on the sidelines sipping tobacco, a putrid-tasting concoction of our gifts and we proaching a camp named after a Jew who was killed in Sinai, his brother killed in Sinai, his wife killed in Sinai.

WE TRAVEL through the Jabl Maara area down to Refidim. The giant military complex in the Sinai which makes Nahal Yam look like a pimple. It has a military and civilian staff, and judging by the types of buildings "downtown," by the use of the word "downtown," it even has its own branch of the Mafia. It is 100 miles and 100 miles, and some civilian ones, and one can only wonder about the amount of money and effort that must have gone into constructing this monster on what the Egyptians knew as Bir Gaifa.

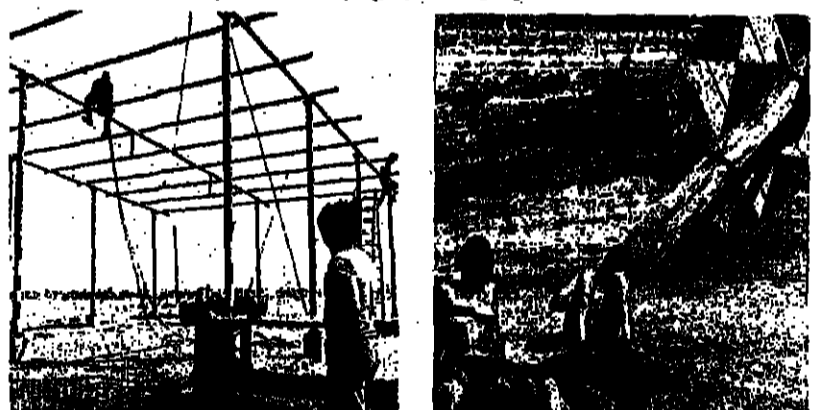
It seems almost inconceivable that Refidim and its environs can be moved in nine months. There are just not enough trucks in Israel. It will be like transplanting a town at least as large as Kiryat Shmona, if not larger. And around Refidim, with its modern and advanced communications network, its waterworks, its roads and culverts and bridges, its cinema and ice-making plant; are dozens of smaller-scale models of the same complex. Even the size of the headquarters in which we slept that night, in a room so air-conditioned we woke up at four in the morning convinced we had been placed in a refrigerator, was mind-boggling. I had been there often in the past, but I had never had to envision the whole place on wheels, being transported north, while the army maintains its high state of alert. I simply do



(Above) Rusting remains of an Egyptian ammunition train, blown up in 1967.



(Left) Swellem Shbegh Salman. (Right) Photographer at El-Arish.



(Left) Taking down a shed at Nahal Yam. (Right) Soldiers on the A-Tur beach.

not know how they are going to manage it.

More than that, I don't know how those responsible for the project can be so calm about it. The night before we undertook our journey, I met with the three senior officers charged with the move. They rattled off statistics. We've heard them before: 62,000 transport days etc., etc...S, all meaningless until you have seen with your own eyes the magnitude of the job ahead.

As always, however, the really significant things are those we are not allowed to see. Israel's early warning stations; the impregnable underground portions of each major base, from which the military are controlled; the huge fuel dumps. For many of the installations which can be seen above ground, there is a counterpart in a secret subterranean world. All this has to be redeployed. What can be taken will be taken. What cannot, and

whatever can serve the Egyptians militarily, will be destroyed.

WE LEAVE the ugliness of Refidim. The place is almost as full of bad memories as the wars, though of a different kind. Memories of pleading with an obnoxious NCO for a Moket home on one of the transport aircraft which fly soldiers back and forth to Tel Aviv, but which always seem to be reserved exclusively for the privileged drivers, storemen, Shekem salesmen, female soldiers and those in the regular army — in that order. Memories of the greasy hamburgers and long lines of pushing humanity at the Shekem; and the filth on the floor of the shed where you yelled "shush" to the mob around you so that you could pick up a few words from the communal TV set. I have little sentiment for Refidim. Let the Egyptians, who will be inheriting Israel's civilian infrastructure there untouched, use it in peace.

WE DRIVE south again towards the Gulf of Suez and the oil town of Ras Sudar which was returned to the Egyptians in the Kissinger-engineered Sinai agreements. We make a diversion to drive through the strategic Gidi Pass about which so much has been written and said.

It is around dawn, and we stop by a sleepy Israeli sentry reading a paperback at the entrance to a small camp, surrounded by cliff-top bunkers and positions. He glances at us without interest until a camera is produced. Hysteria ensues. The post commander is called into the fray, as is the Israeli liaison officer with the UN, who rubs the sleep from his eyes, and, ever the diplomat, settles the dispute. Hands are shaken, and wishes for a healthy and prosperous future exchanged. About 50 metres down the road, a Ghanaian UN soldier watches the performance with commendable disdain. He sits rigid as a statue while he is photographed for posterity. Soon he, our diplomatic liaison officer and exorbitant sentry will all be gone from Gidi. In a few years from now, the name will mean little to anyone other than officer cadets, who will be confronted with the theoretical problem of circumventing this vital artery should Israel, heaven forbid, ever have to wage war on its new ally, Egypt.

THERE IS LITTLE relief from the army in the Sinai. When a tank or camp is not visible, a wreck is. But among the thorns Shmullik, who we now learn was also an employee of the Nature Protection Society, leads us off the road to a rose in the desert: Wadi Ein Sidr, once a major thoroughfare for those making the journey to Mecca, and the source of a lovely spring.

We sit in the shade of the unexpected palms on a blanket which somehow landed up in our car at the last army camp we visited. Nearby there is a Beduin graveyard, and I learn something new: wherever the Beduin bury their dead, water is nearby.

AS WE NEAR the coast at Ras Sudar, and turn off to A-Tur, we see the wreckage of two Egyptian helicopters, downed in the opening stages of the Yom Kippur War. All that remains are twisted propellers and a hardly recognizable tail. Not much of a monument to more than 50 Egyptian commandos killed as each machine plummeted to the ground.

We enter the joint Israeli-Egyptian road which runs through Abu Zneima to the entrance to Wadi Firfan. The rules here forbid stopping, with a heavy fine in store for those who do. But we have a sense of history and demand that Rafi take pictures.

This chapter in the delicate relations between Israel, Egypt and the international community will also be closed within nine months. The road served as a common axis for Israel and the Egyptians, being used at alternate times of the day. For Israel, it links the area on the Suez Gulf still under its control (roughly from A-Tur to the entrance to Wadi Firfan — the main route to Santa Katarina and the Sinai heartland) to central Sinai. For Egypt, it constitutes the only link between the oilfields at Ras Sudar and those at Abu Rodela. In the no man's land between, Israeli, Egyptian and UN positions, all locked in a pattern of co-existence rigidly monitored by lobster-red Finnish troops, lies Abu Zneima, once a rich manganese mining town which the Egyptians intend to revive once peace settles in.

The road allows a spectacular drive along the Gulf, and it never ceases to amaze and amuse just how seriously the Finns take their job of lifting barriers, standing to rigid attention, and dropping them again.

Shimmering in the distance out at sea, one sees Egypt's great hope for the future — the drilling platforms whose constantly increasing oil output will soon be further supplemented by Alma, the fields discovered and developed by Israel.

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(Continued overleaf)

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## Sinai

(Continued from page 5)

AS WE DRIVE towards Sharm el-Sheikh, our radio, after much fiddling, finally picks up *Reshet Gimel*. We hear Premier Begin exulting that he has made Israel 40 million friends in Egypt; that the dinner with Sadat was a smashing success. We hear as well that once again, for the fourth time in a week, Israel's ministers and generals are at the airport waiting along the treading edges of Lot's red carpet to welcome the premier. Nothing has changed.

Next morning, after a night's fitful sleep at the Sharm Marina Hotel where a room without radio, television or phone costs IL\$71.00, we head for Ras Mohammed.

We have rented diving equipment from Howard Rosenfeld, the owner of Red Sea Divers, who is about to be sorely affected by the loss of one of the world's most fabulous diving spots, which he has been promoting for the past 12 years.

No matter how many times one dives at Ras Mohammed, the beauty of the sheer drop of the coral reef leaves one breathless with wonder.

And down beneath the waves and among some of the world's most colourful fish and coral, one experiences a pang of personal sadness. Perhaps we will never be able to dive in the Red Sea again. Peace, peace, but will the Egyptians allow freedom of access? Will the diving services be up to scratch? What will the facilities be like?

Ras Mohammed, the tip of the peninsula, the dividing point between the Gulf of Suez and the Gulf of Elilat.

The "rock" is crawling with hundreds of Israeli school-children, flapping around in the water in ill-fitting masks and flippers. They too have come to have a last look.

We travel the area along roads carefully marked by the Nature Protection Society. We read the explanations placed at points of interest in three languages, and peer from a 50-metre high observation point into the flawlessly azure sea below where we can clearly make out the fish swimming in their leisurely patterns. We utter an inward prayer that this may not be a last look.

THE JOURNEY north is a perilous one. The mountains around us have never looked quite so magnificent. The exquisite pastel colours contrast sharply with the starkness of the peaks — a contrast almost symbolic of the love-hate relationship so many Israelis have with the Sinai.

The road rushes by and one wonders how Israel managed to conquer so much in just six days or, conversely, how the Egyptians managed to evacuate so much in so short a time.

The journey has been a long one. And, surprisingly, an emotional one. It has forced the harsh realities of war, suppressed for so long, to the surface. It has placed in almost unbelievable perspective the challenge that faces the IDF in pulling back its forces in nine months. It has led to an inner turbulence of self-doubt, and posed as many questions as it has answered.

The radio informs us that the instruments of ratification of the peace treaty will be exchanged at Um Haadida. The questions and doubts become meaningless. We are at the dawn of a new day.

# The Haggadah and Egypt

If the Passover story as elaborated in the Haggadah is a propaganda tract, it is directed against the Jews themselves and not the Egyptians, maintains MOSHE KOHN, responding to suggestions that the traditional text be revised in this new era of peace.

NOW THAT ISRAEL and Egypt are about to enter into "normal relations" with each other, some Israelis are saying that the Chief Rabbinate ought to prepare an expurgated edition of the Passover Haggadah, one stripped of anti-Egyptian elements.

The intention here is most laudable. A careful examination of the Haggadah, however, shows that it is in no way an anti-Egyptian propaganda tract, as the Catholic liturgy, for example, was anti-Jewish until it was recently purged of its "perfidious Jews" statement.

To be sure, the biblical account of the Passover story and the Haggadah text based on it both contain features that may be embarrassing to Egyptians who regard themselves as the descendants of the Pharaonic Egyptians. All reasonably honest history books, however, including the Jewish people's own, contain features that are embarrassing to their protagonists and to those with whom they had intercourse. That is no reason to rewrite history every time the wind changes direction, as the Kremlin does.

The only candidate for deletion in the Haggadah may be a non-historical homily. This is the discussion between three Talmudic sages about how many plagues the Egyptians of the time of the Exodus actually suffered. Rabbi Yossé Hagilli reckons that they were smitten by 10 plagues in Egypt proper (as specified in Exodus) and 40 at the Red Sea (for which the Bible gives no figure); Rabbi Eliezer says that the actual numbers were 40 and 200 respectively; and Rabbi Akiva reaches figures of 80 and 280.

Even here, however, no scholar, ancient or modern, has suggested that the purpose of this homily is to enable us to gloat even more over the misery of the ancient Egyptians. Some say it was introduced into the Haggadah only to enliven the proceedings a bit with a little mathematical game.

Others, quoting Rabbi Eliahu, the Gaon of Vilna, say the purpose was to persuade God to decrease the sufferings of the Jews, in accordance with His promise (Exodus 18:28): "If you heed God diligently... then I shall not bring upon you any of the afflictions that I brought upon the Egyptians." Then, the more the Egyptians can be shown to have suffered, the less the Jews will suffer — if they obey God.

To introduce a personal note, I received a very fundamentalist, even "chauvinistic" Jewish education. Yet one of the things I was taught as a *yeshiva bocher*, which my father was in the habit of repeating at the Seder table, is the following passage from the Talmud (Sanhedrin 39b), which is cited in the Midrash:

"The Blessed Holy One does not rejoice over the downfall of the wicked. As Rabbi Shmuel son of Nachman said in Rabbi Yonatan's name: What is the meaning of the passage (Exodus 14:20): '...no one could come near the other all through the night [when the Israelites safely crossed the Red Sea and their Egyptian pursuers drowned]?' Rabbi Shmuel replied: At that time, the ministering angels started to sing the praises of the Blessed Holy One. But the Blessed Holy One said to them: 'My handiwork are drowning and you come serenading Me!'"



So I knew as a boy that celebrating my ancestors' deliverance from Egyptian bondage did not mean gloating over the Egyptians' plight. I might add that my father bore on his face a scar from a bullet fired by an Arab in the Nebi Musa pogrom in Jerusalem during the 1920 Passover season, yet he never talked against the Arabs in the way he did against the British and the "Zionist heretics."

ELSEWHERE in the Talmud, (Yerushalmi Sukka 4:8), the Egyptians come off better than the Babylonians, as well. Our ancestors, we are told, suffered more in Babylonian bondage after the destruction of the First Temple than they did in Egypt.

What is more, we are told in Tractate Pesachim 118b: "Rabbi Yishmael says in Rabbi Yossé's name: When the Messiah comes, Egypt will be among the nations bringing him gifts. He will be inclined to refuse their gift, but the Blessed Holy One will tell the Messiah: 'Accept their gift, for they extended their hospitality to my children in Egypt!'"

This, apparently, is connected with an express command of the Torah (Deut. 20:10): "You shall not abhor an Egyptian, for you were a sojourner in his land." Rashi comments on this passage: "You shall not abhor him at all, even though the Egyptians threw your males into the Nile. Why? Because when you were in need, they extended their hospitality to you."

WHEN THERE is famine in Canaan, Abraham and Sarah find a haven in Egypt (Gen. 12). Joseph, sold to the Egyptians as a slave, is appointed viceroy of Egypt after his comes up with a plan to save its economy (Gen. 41).

When famine breaks out again in Canaan, Jacob, unaware that his son Joseph is alive, let alone running the Egyptian economy, is introduced into the Haggadah late

in the third or early in the second century BCE, when the Jews were being squeezed between the rival rulers of two of the three parts into which Alexander the Great's empire had been divided after his death: the Ptolemaic rulers of Egypt and the Seleucid rulers of Syria. When the Jews were under Ptolemaic scrutiny, they emphasized this anti-Syrian motif; under Seleucid scrutiny, they omitted it.

Be that as it may, the fact is that the arch-villain of the "authorized" Haggadah is our Syrian Semitic ancestor, Laban, who has nothing to do with the Passover story, and not the Hamitic Egyptians, the lifting of whose yoke from us we celebrate at the Seder.

FROM GRACIOUS and generous host to enslaver in the Torah, Egypt goes on to become, later in the Bible, sometimes the ally of the sovereign Jewish kingdom, sometimes the self-imposed protector, sometimes the hostile invader, and frequently the host to Jews fleeing Eretz Yisrael from their northern enemies.

When some Jews advocate seeking Egyptian help — which evidently they expect to get — against the Assyrians in Isaiah's time and against the Babylonians in Jeremiah's time, those Prophets rail against this. They do so, however, not out of anti-Egyptianism per se but because, they argue, the Jews should be mending their ways and turning to God instead of scouring this way and that in search of fragile alliances with mortals, especially with people who are themselves defying God.

IN BOTH the Bible and the Talmud, Egypt, among others, is condemned for idolatry, licentiousness and the proliferation of magical cults. These reproaches, however, are mild compared with the way the Prophets and Sages condemn the Jews themselves for imitating these "alien" practices.

There are, of course, a few biblically based laws limiting the circumstances in which the Jews, particularly those of Eretz Yisrael, may travel to Egypt, live

there, or do business with Egyptians. But that is a complex matter, requiring separate treatment.

Altogether, the history of the relations between Jews and Egyptians and Eretz Yisrael and Egypt — from Pharaonic times, through the Hellenistic era, the multi-faceted Islamic period, the British period, when Egyptian lawyers and the public ardently defended the two Eretz Yisrael Jews who assassinated Lord Moyne, right down to Prime Minister Begin's visit to Cairo last week — is a fascinating and variegated one, to which another colourful chapter apparently is about to be added.

Such anti-Egyptianism as existed here in the 30 years between the UN partition proposal and the Begin-Sadat peace initiatives, and such scepticism as remains today, have nothing to do with ancient history or Jewish law. They were based on modern realities. These included Egypt's position as the leader of Arab anti-Israelism, which she pursued in terms of the classic European canards and caricatures combined with elements of traditional Islamic anti-Judaism.

IF THE PASSOVER story as the ancient Jewish Sages elaborate it in the Talmud and summarize it in the Haggadah is a propaganda tract, it is one directed against the Jews themselves rather than against the Egyptians in particular and the Gentiles in general. To be sure, the Haggadah recounts the punishments visited on our malefactors and prays for the punishment of those as yet unpunished. But more than an attack against them it is one against the lack of faith of some of our Patriarchs — a projection of the attitude of many Jews of the period in which the Haggadah was being shaped — and on the Jewish people's seemingly congenital predilection for life as guests abroad rather than as a host people at home.

If Abraham had had more faith and had done or not done certain things, the Sages tell us, Eretz Yisrael would have been ours immediately and we would never have gone into exile. If Jacob and his sons, including Joseph, had done or not done certain things, they, too, might have prevented the Egyptian bondage and all the rest of our *Golah* history.

Interestingly in this connection: although the Exodus is what Froot, Emil Faokenheim has called the "root experience" for the Jews, the Prophet Jeremiah tells us (16:14-15):

"Therefore, says God, the time is coming when people shall no longer swear, 'By the God Who took the Israelites out of Egypt,' but 'By the God Who brought the Israelites back from a northern land and from all the lands to which He had dispersed them,' and I shall bring them back to the land that I gave their ancestors."

Then, Jews will no longer say at the Seder, as we still say, 31 years after Israel's sovereign restoration, "Next year in Jerusalem," but, "Here we are in Jerusalem." Meanwhile, what we have to do is not bawdlerize the Haggadah, but read it intelligently. □

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# The year money went mad

THE GERMAN hyper-inflation which reached its peak, and ended, in November 1923 had three causes. There were: an underlying inflation produced by a number of inflationary pressures which developed in the German economy from 1914 onwards; a financial policy not unjustly described by the British Ambassador of the day as "lunatic"; and, after 1919, the severe political problems suffered by the new German Republic which faced tough opposition throughout from business and financial interests, nationalists, and communists.

The most important of the underlying inflationary pressures was the method used to finance the war. In August 1914, Germany had a strong, gold-based currency subject in the previous period to virtually no inflation. Faced by an effective Allied blockade which almost destroyed Germany's extensive foreign trade, and by the need to direct large sections of industry to war production (which provides employment but not wealth), the war was financed by printing money and by extensive internal "borrowing"—the intention being to make the defeated Allies pay after Christmas 1914 by when the war would obviously be over.

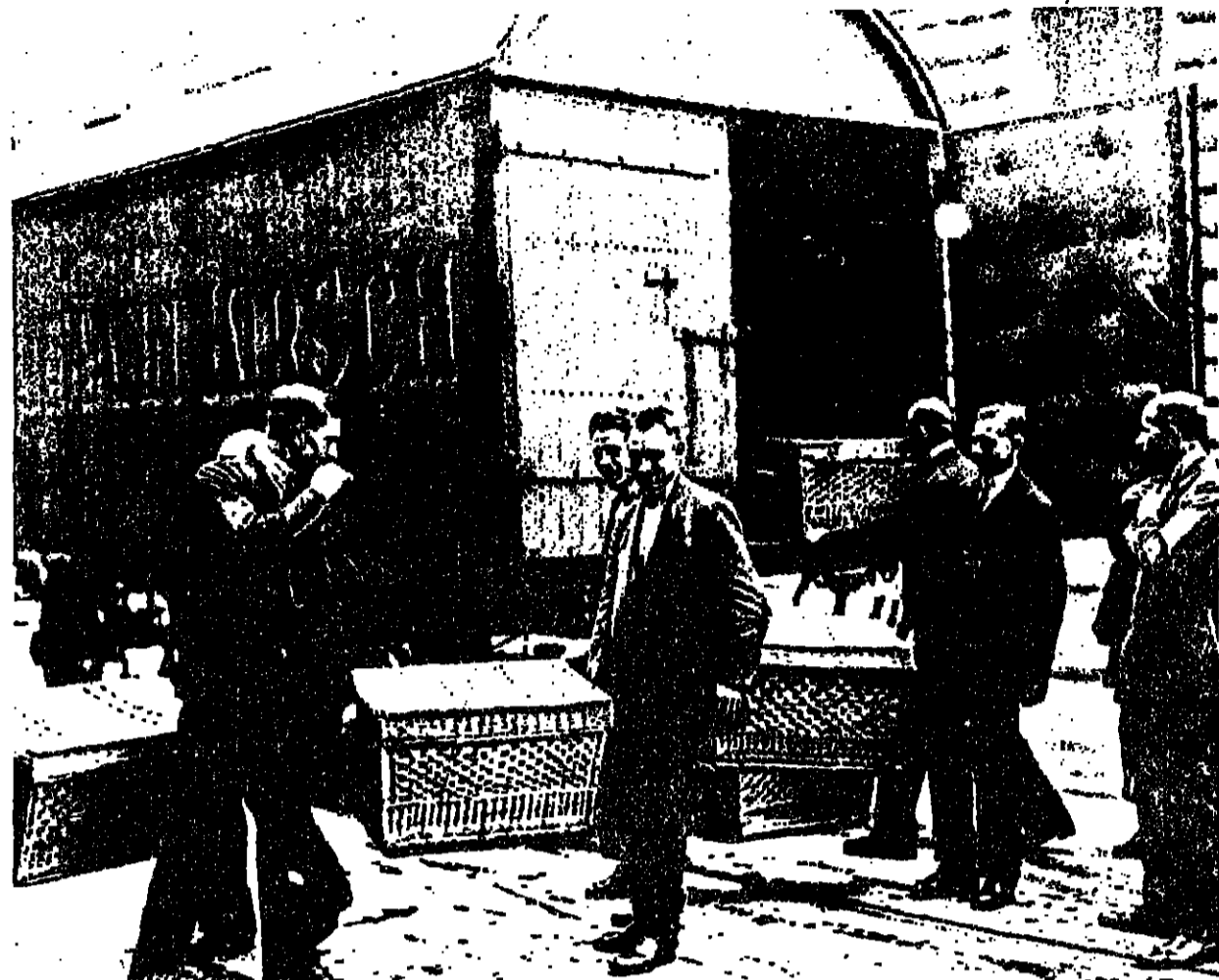
The result was that by the end of 1918, the amount of money in circulation was five times that of 1914. The mark, worth 4.20 to the dollar in 1914, had dropped to 3.67 to the dollar by 1919; and prices inside Germany had in the same time doubled, in spite of various measures of price control and rationing. This level of inflation by itself would obviously not necessarily have been disastrous. In 1919, however, various additional pressures were added.

First, of course, all kinds of consumer goods were very short and demand from returning troops was high. The new social democratic republic relied on trade union support, and felt itself under an obligation to carry through various measures to meet the demands of trade unions.

In political terms, the new government inherited a situation of near anarchy with violent strikes, a communist insurrection in Berlin, a Soviet republic declared in Bavaria; civil war had virtually begun. Its desire to retain the support of the unions is therefore understandable. This support was secured by social programmes, pensions and benefits which were very large for the time; rent control, and a capital gains tax among other measures. The expenditure was covered by further deficit financing. The result was that between November, 1918, and July, 1919, the government deficit increased by 50 per cent, the dollar rate doubled, and internal prices rose by 42 per cent. (One dollar then equalled 14 marks.)

The final pressure came from the double engine of foreign trade and reparations. The net result was that the mark began to slide seriously on the foreign exchange markets until, in February 1920, the rate reached 100 marks to the dollar. Internal prices did not at first march in step. The cost of living index in February 1920 was 8.47 (1914=1).

Even by 1920, however, the battle was not yet lost. Controls on the flight of capital and on foreign



Barrels-full of almost worthless paper money being carried into a German factory to meet the payroll.

The annihilation of a fixed-income middle class, the creation of a new class of inflation profiteers, a massive flight into goods of any kind, the fall of real wages, a rapidly rising crime rate, the growth of clerical staff in all enterprises due to the growth of paperwork, emigration at a peak... Israel today? No, Germany in 1923, when hyper-inflation brought that country to its knees. In this article, which was first published in *The Times* in 1975, LORD ROTHSCHILD analyzes the factors that led to the terrible year when money went mad.

exchange dealings, and a burst of political confidence after the failure of a nationalist putsch (the Kapp putsch), brought the dollar rate back to 40; a formidable finance minister, Erzberger, began to tackle the deficit by fiscal improvements and new taxes (including a levy of up to 65 per cent on property values).

The inevitable result of this attempt at deflation, however, was rising unemployment (from 1.9 per cent in March 1920 to 6 per cent in July 1920) as exports faced tougher foreign price competition. The government did not have the political strength to face the double challenge from business, who objected to the curtailment of their ability to get their capital out, and from unions who objected to the rising unemployment. The policy was abandoned, and from June to November 1921 the dollar rate rose from 70 to 270.

The dollar reached 18,000 marks in January, 1923; by September it was 100m.

THE FORMIDABLE inflationary pressures mentioned so far would not alone have produced the exponential inflation of late 1922 and 1923. It was the combination of the pressures with the financial policy of the German Treasury and Reichsbank under Rudolf Haeberlein, together with the political weakness of the government, which did this.

Haeberlein and his bank believed that their single duty was to supply the economy with whatever means of payment were

demanded, come what might. "Print anything people demand" was the financial orthodoxy in Germany, and print they did, with a vengeance. Currency circulation in Germany increased as follows:

1918	6,000 million
1914	8,708 million
1916	10,080 million
1917	12,815 million
1918	18,468 million
1919	33,108 million
1920	80,173 million
1921	51,628 million
1922	122,988 million
1923 October	1,285,000 million
1923 November	2.5 trillion
1923 December	93 trillion
plus "emergency" money, 500 trillions, printed by licensed printers (firms, banks and local authorities).	498.5 trillion

This was done because financial opinion claimed to believe that the cause of the depreciation of the mark was foreign difficulties, and that there was no point in limiting money at home until the foreign causes had been removed. The economic, financial and industrial establishment in Germany was almost unanimous about this, and it was supported by nearly all the newspapers.

The result was that by the end of 1923 only 8 per cent of government expenditure was covered by taxes and other income (which was usually worthless by the time it was collected).

Something had been said already about the sporadic

political difficulties facing the Republic. These took the form of constant right-wing and communist pressure, which had to be countered by a full employment policy to keep the unions sweet. The need for full employment severely limited the government's ability, in its view, to carry out the sort of deflation which had restored stability in Britain; but these difficulties were compounded by the very powerful forces which were ranged on the side of the inflation. These were:

**Nationalism.** Keeping the inflation going enabled right and left to magnify the importance of reparations and put the blame for all of them on the Allies.

**Inflation profiteering.** Enormous international conglomerate companies were built up by skilful financial operators like Hugo Stinnes, who took advantage of the unlimited credit that the German financial authorities made available. A very large number of new inflation-based companies engaged in these highly lucrative operations; any company engaged in foreign trade, which could get its hands on foreign currency, obviously was in a position to make immense fortunes by speculating against the mark. Many of these businessmen then professed nationalism and supported policies which further undermined the Republic and the mark and kept the inflation going. Agriculturalists also made immense fortunes. Financial institutions found it impossible, un-

der these pressures, to maintain traditional "gentlemanly agreement" rules on speculation, e.g. in foreign currency. In addition, traders, middle-men and agents profited from inflation and they, more than other groups, aroused the hatred of the fixed-income middle classes. The most effects of the very rapid inflation of 1922 and 1923 were as follows:

- The annihilation of the fixed-income middle class, who became "proletarianized" and embittered. They were subsequently an easy prey for the Nazis when the latter became a serious force during the next, and opposing, economic crisis, the Great Depression. This annihilation had obvious and permanent effects on traditional culture, social stability and institutional continuity.
- The creation of a new class of inflation profiteers who were those who first rid themselves of money illusion and availed themselves of as much credit as they could lay hands on. Such people naturally became hated by those in the class mentioned above.
- A massive flight into real goods of any kind, though not agricultural land, owners of which were on the whole too absurd to sell and made huge fortunes from the sale produce.
- An investment boom. This was partly the corporate equivalent of the flight into real goods, but stimulated in addition by a desire to get rid of profits which sounded large in terms of money and attracted envy. After 1920, it was found that most of this investment was unnecessary and useless, e.g. in iron and steel, investments which were also misdirected into office and luxury building, and there was the scandal of Jewish authorities building sports centres out of inflationary profits which resulted from the issue of emergency money.
- Along with all other debauched potentially bankrupt companies profited: bankruptcies dropped from 818 a month in 1918 to 30 in August 1923 and eight in November 1923. This obviously increased waste in the economy.
- Real wages fell, though employment remained high. One effect was to narrow differentials as wages fell towards subsistence levels.
- The nationalised industries were not allowed to raise their prices until near the end; for instance the railways were only allowed to index their prices in August 1923. This had unfortunate results.
- The bankrupting of urban landlords whose tenants benefited from rent control. The tenants' subletting did well; but the landlords were usually middle class people who were ruined by inflation; subletting was only a small compensation for their paperization.
- A rapidly rising crime rate. Theft of any "real good" that was movable, down to door knobs and waste paper, became widespread. Prostitution of every sort was obviously as people of all classes sought to make their money. Many of these businessmen then professed nationalism and supported policies which further undermined the Republic and the mark and kept the inflation going. Agriculturalists also made immense fortunes. Financial institutions found it impossible, un-

been recommended by plenty of people outside the German establishment. The measures taken were as follows:

- (a) A new currency called the Rentenmark was introduced with great fanfare. It was issued by a new Rentenbank backed by a charge of 1,600m gold marks on agriculture, and a similar amount on industry. This was really mumbo-jumbo. It was then announced that this currency was going to be stable, and this was guaranteed by the word of Dr. Hjalmer Schacht, who had not invented the scheme but whose reputation for financial skill and whose powers of communication rapidly made him a legendary "wizard": his predictions must be true.
- (b) The use of Schacht as a wonder working figure constitutes an element of policy in itself because of his psychological impact. This meant that it was easier to trust him when he subsequently pursued a ruthless and effective deflationary policy which secured the stability of the reformed currency (see (d) and (e) below).
- (c) The Reichsbank and the other licensed printers were forbidden to print any more money or issue any credit.
- (d) Attempts to speculate against the Rentenmark were killed by a savage deflation combined with the forbidding of the use of the Rentenmark abroad or in occupied territory: the speculators had therefore to buy the forward dollars they had ordered with paper marks and were forced to sell dollars to the tune of 200m gold marks back to the Reichsbank.
- (e) A tough deflationary policy was followed so far as government spending was concerned: a government request for a loan from the Rentenbank in December was simply refused. Immediately the pathological unemployment, produced by the seizing up of the economy, fell from 1,500,000 in January, 1924, to 700,000 in April. Subsequently, as the underlying inflationary pressures were tackled by an orthodox deflation, unemployment rose again, but public relief at the ending of the horrors of October-November 1923 allowed the government to withstand this. Finally, retribution on inflation profiteers came by a decision of the Supreme Court on November 29, 1923. This was based on complicated special legislation and laid down that the principle of "mark equals mark", maintained throughout the inflationary period for the purposes of debt repayment, should be overturned and that repayments should be made after indexing. This bankrupted those inflation-based conglomerates which had not collapsed already as a result of the deflation crises, and re-created some of the smaller capitalists. Finally, Hitler timed his putsch for November 9, 1923, when stability had just returned. The failure of the putsch, as well as of other actions arising from political unrest at the time, was a contributory factor to the success of the currency reform which, by providing economic stability, helped to preserve political stability for several years. □

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Lord Rothschild wishes to acknowledge that in this article he made extensive use of the very valuable book on this subject written by William Gutmann and Patricia Mehan, entitled *The Great Inflation*, published in April 1975 by Baron House (Gordon Cranshaw Ltd.), price £4.85.

dropped and increased after 1922. It is suggested that the scarcity of alcohol may be connected with this.

□ An art boom, as any kind of work of art constituted a hedge against inflation. Demand, of course, outstripped supply and though there was a genuine artistic upsurge (Brecht and Bauhaus), much rubbish was also bought up eagerly (*Kitsch*).

□ For those agile enough to adapt to the falling mark, the frenetic atmosphere was great fun. In particular, many young people found life exciting: there was no point in saving; entertainment of all sorts flourished; the older generations were quite out of their depth; traditional morality based on thrift and stability were overturned. When the inflation ended, many young people saw the new stability as extremely dull. Older people in particular suffered great mental strain, with a rise in mental sickness. The curious phenomenon of numerical "paralysis" arose whereby small numbers became meaningless.

□ Life in general was a race: a race to spend the morning's wages before the midday index was published which would render them worthless; a race to get scarce goods before others or before they became too expensive.

□ The stock exchange blossomed in terms of activity although it went up and down erratically, and although you could not keep ahead of inflation, you could if you were clever stretch out your money a little over time. Many small "investors" played the stock exchange for the first time.

□ There was a growth of clerical staff in all enterprises, due to the growth of paper-work, and a shift from productive to clerical employment. Middlemen of all kinds multiplied. For obvious reasons banks increased their staff enormously, to deal with the currency: the staff of the Reichsbank itself grew in 1923 alone from 13,316 to 22,908. Printing was a growth industry. There was a great increase of those in financial "fringe" employment, partly as a result of members of the dispossessed middle class moving into inflation-based activities such as tax consultancy and financial services of various kinds.

□ National health declined: for instance, there was a marked increase in death from pulmonary tuberculosis, which fell off again after 1923.

□ The power of foreign currency meant that foreign visitors were able to buy it over native Germans; this produced a bitter xenophobia.

□ Emigration reached a peak in 1923.

BY THE END of October 1923, the economy had virtually come to a halt. Germany was too big and too complex a society for barter to take over rapidly. The two main groups who had, to put it mildly, prevented serious action against inflation suddenly began to lose "brain" it. Serious panic began to afflict the country as a whole and, for the first time, the desire to end inflation became almost universal. The national determination and the readiness to make sacrifices to this end made it possible to take controlling action, and this was done almost overnight on November 26 (at which point the dollar rate was 11 million marks). Stability was produced by means of a number of actions, many of which were of vital importance and all of which, (except (b) and (c)) were important items had

been recommended by plenty of people outside the German establishment. The measures taken were as follows:

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(e) A tough deflationary policy was followed so far as government spending was concerned: a government request for a loan from the Rentenbank in December was simply refused. Immediately the pathological unemployment, produced by the seizing up of the economy, fell from 1,500,000 in January, 1924, to 700,000 in April. Subsequently, as the underlying inflationary pressures were tackled by an orthodox deflation, unemployment rose again, but public relief at the ending of the horrors of October-November 1923 allowed the government to withstand this. Finally, retribution on inflation profiteers came by a decision of the Supreme Court on November 29, 1923. This was based on complicated special legislation and laid down that the principle of "mark equals mark", maintained throughout the inflationary period for the purposes of debt repayment, should be overturned and that repayments should be made after indexing. This bankrupted those inflation-based conglomerates which had not collapsed already as a result of the deflation crises, and re-created some of the smaller capitalists. Finally, Hitler timed his putsch for November 9, 1923, when stability had just returned. The failure of the putsch, as well as of other actions arising from political unrest at the time, was a contributory factor to the success of the currency reform which, by providing economic stability, helped to preserve political stability for several years. □

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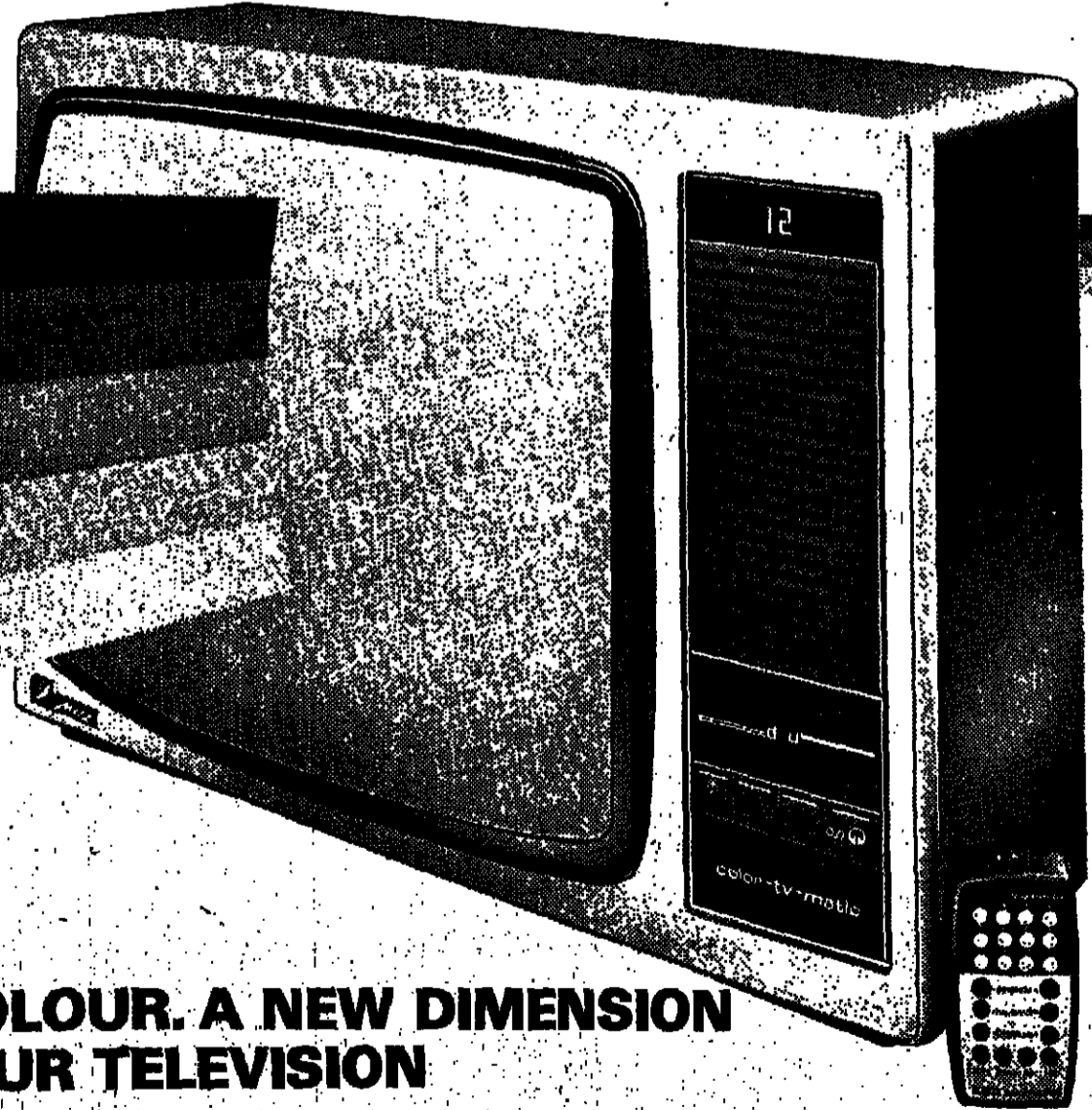
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הכרזה מן האצל

ISRAELIS will soon be jetting to Egypt for business and pleasure, but it is likely to be a long time before they will be travelling to the wealthiest of the Arab states, Saudi Arabia.

Jews generally, let alone Israeli Jews, are prohibited from entering this oil-rich desert kingdom. The only known exception in recent years was former U.S. secretary of state Henry Kissinger, who visited Riyadh in the course of his diplomatic "shuttles."

Nor are there native Christians in fundamentalist Muslim Saudi Arabia. All but a handful of Saudis are Sunni Muslims, and most profess the puritanical doctrines of the Wahhabi sect, with whose support the first Saudi king, Abdul Aziz Ibn Saud, came to power in the first quarter of this century.

There are now, however, tens of thousands of Westerners living in Saudi Arabia — "temporary residents" working in the oil industry, in commerce, on myriad development projects, and as civil and military advisers to the government. There are also hundreds of thousands of foreign workers from other parts of the Moslem world, mainly North Yemen, Egypt, Sudan, northern India and Pakistan, as well as an increasing number from the Far East, mainly Japan and South Korea.

Be they high-powered European business executives, rough-riding American oilmen or lowly Yemeni labourers, all foreign workers have one aim: a share of the petro-dollar bonanza that has catapulted Saudi Arabia to the highest economic and political levels. The potential largesse is considerable.

IT IS tempting to generalize about the lifestyle and motivations of expatriates in Saudi Arabia, which is offering more jobs for foreigners than almost any other country — and at extremely lucrative, tax-free salaries. Even a simple Egyptian clerk, toiling in a Riyadh, Jeddah or Dhahran office, can expect to be paid several times the amount he would receive in Cairo or Alexandria.

But it is the 75,000 Westerners — the Americans and Europeans — who win the biggest prizes. Yet their presence is tolerated by many Saudis only as a "necessary evil."

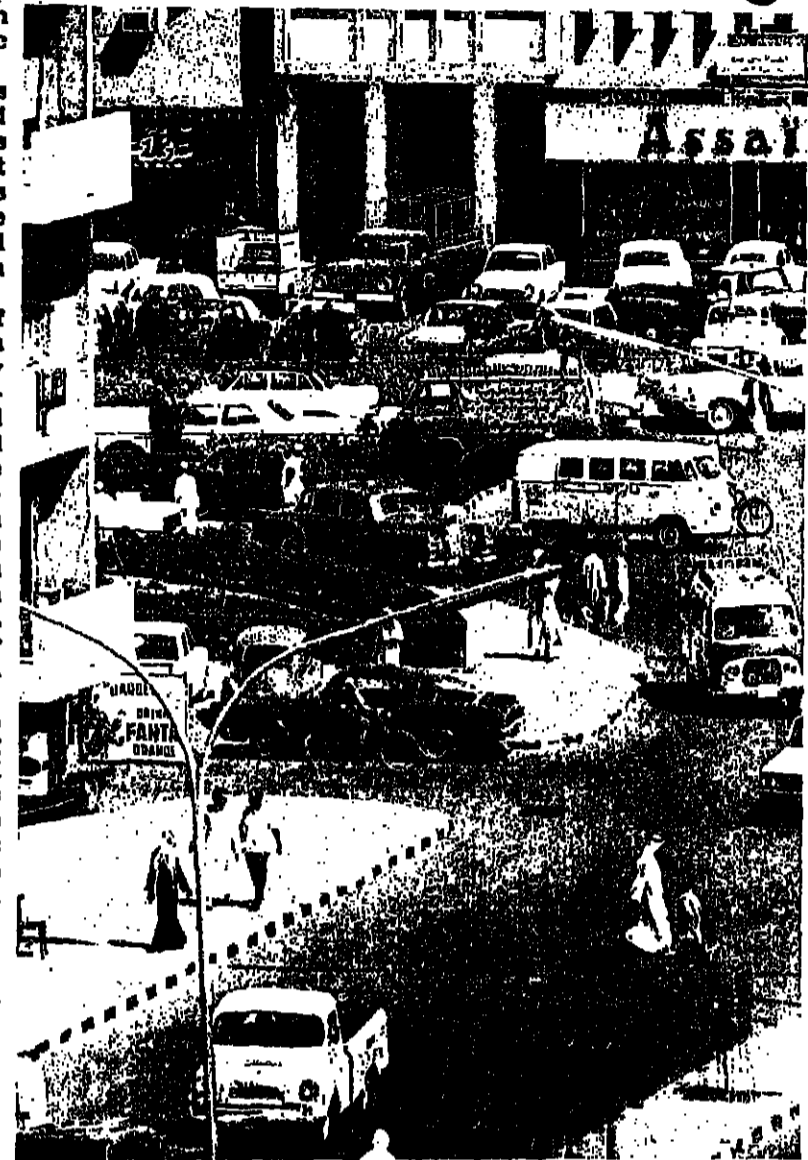
When the big boom began in earnest in the early seventies, the traditionally insular Saudi population — estimated at between 6.5 million and 8.5 million — found itself inundated with foreigners who, unlike their "old hand" predecessors, saw no reason to amend their imported customs and habits.

The expatriate community for its part has retreated, rebuffed behind the walls of its own compounds. The American oil workers' compound in Dammam, on the Gulf coast, is known as "Little Texas."

THE FOREIGNER in Saudi Arabia today is likely to hear anxious public debate about "outside influences." The Saudi daily newspaper, *al-Madina*, complained in an editorial two years ago that "certain Western customs have been adopted in this country, the most dangerous of which are irresponsibility and carelessness."

Life for foreigners in Saudi Arabia is less arduous now than it was even five years ago, but many difficulties persist and some problems, such as finding comfortable and reasonably priced accommodation, are aggravated by

# Petro-dollars the hard way



Hundreds of thousands of foreigners have been drawn to Saudi Arabia during the past decade. The money is good, but living in the desert kingdom can be trying writes ROD NEWMAN.

the burgeoning influx of workers. Jerusalemites labouring under high rents and soaring apartment prices, will receive some satisfaction from the fact that in Jeddah and Riyadh the annual rent for a small, three-bedroom apartment ranges from \$20,000 to \$25,000; a small villa will cost at least \$80,000 a year, and an "executive" villa starts at \$60,000.

Food prices in the principal Saudi cities are also high — generally two to three times those in Jerusalem; many imported Western items, like breakfast cereals, are prohibitively expensive.

More pressing for most foreign families is the problem of education for their children. Until a few years ago, schools for non-Muslims were forbidden. But this, like many other regulations which the authorities prefer not to enforce, was circumvented by groups of parents who founded small schools which today are going concerns with waiting lists.

The three English-language schools in Jeddah cater for a combined total of more than 2,500 pupils, compared to less than 800 five years ago. One catch: school fees range from \$3,000 to \$4,000, and government plans to establish "international schools" have been dragging on for years.

OBVIOUSLY, a family is more expensive to maintain in Saudi Arabia than almost anywhere else in the world, so in recent years many foreign contractors and Saudi employers have been bringing in workers on "bachelor status."

While this is far from ideal, "bachelor status" is encouraged by the Saudi government, which is keen to reduce pressure on housing and avoid having to provide Western amenities for large numbers of dependents.

Keeping a single man happy is, of course, not a simple matter, particularly when many are confined to barrack-style accommodation in the desert construction and mineral exploration camps.

Even in the towns and cities, theatres and nightclubs simply do not exist (there are a few private, illegal cinemas), and restaurants are expensive and generally poor in quality.

Clubs and cultural societies, usually attached to embassies, are also theoretically banned — when does a "club" the authorities ask themselves, stop being a club and become a "trade union"? — but in recent years the government has preferred to turn a blind eye.

The availability of liquor is a

more vexed question. Alcohol is absolutely banned in strictly religious Saudi Arabia, although the desperate can usually get hold of illegally imported gin or Scotch whisky — for at least \$100 a bottle.

The alternative is a clandestinely distilled home brew known as *saddiqi* ("my friend"), also expensive, but with the additional danger that a "bad" batch can cause blindness. Drugs, on the other hand, are almost non-existent: a young Briton foolish enough to try to smuggle in a consignment of hashish several years ago was sentenced to 15 years' imprisonment.

BUT FOR THOSE expatriates prepared to suffer the harsh climate and rigorous living conditions in Saudi Arabia, there are compensations other than the high salaries and bonuses: Most receive paid home leave twice a year, while those in isolated desert camps are flown home for three weeks at the end of every three-month tour of duty. Best off are the Western rig "roughnecks" in the oilfields, who work a straight 28 days followed by 28 days home leave.

Even so, the annual turnover rate among those Western workers in Saudi Arabia is believed to be about 85 per cent.

But there are problems for the foreigner who wants to leave. He cannot simply board the next plane out. He must first obtain an "exit visa," which is normally impossible without a "release letter" from his employer. Some Saudi firms have been known to retain foreign workers' passports "for safety."

Every foreigner in Saudi Arabia has his "horror story." Even a comparatively simple task, like taking an internal flight, finding a hotel room, placing an international phone call, or just getting an air-conditioner repaired, usually results in frustrating, seemingly interminable delays.

DRIVING a car in Saudi Arabia is even more hazardous than in Israel. There are now nearly 1 million vehicles in the kingdom, compared to 40,000 only a decade ago, and the accident rate has increased logarithmically.

City drivers often ignore traffic lights, but it is worst on the open roads where vehicles commonly hurtle down the highway on the wrong side of the road. A leading foreign firm's information booklet advises newcomers: "Always Be Prepared to Drive Off The Road."

Being involved in an accident is a serious business for more than the obvious reasons: Saudis and foreigners alike, no matter how badly injured, are liable to be confined in a prison hospital (where chances of adequate treatment are minimal) as potential witnesses and/or until "blood money" — compensation of at least \$8,000 for each dead person — is paid to the next-of-kin. Injured people receive commensurately less.

Usually, the authorities avoid harassing their foreign "guests," provided they observe the mores of the kingdom. On occasions, however, interference is invidious.

At an embassy reception in Jeddah, a Saudi official sidled up to a senior foreign banker respected for his frankness and actually said, "You know, Mr. Smith, we probably know more about you than you know about yourself."

"In that case," replied the banker evenly, "there is no need for me to talk with you further," and turned his back.

But this kind of incident is ex-

ceptional, and stories that every servant and taxi driver is a paid informer for the security police are probably mostly apocryphal. SAUDIS, on the other hand, must be circumspect as the government has demonstrated that it is extremely sensitive to criticism of any kind.

The kingdom's prisons are reported to be full of individuals who have incurred the displeasure of the authorities, which means the autocratic royal family. About eight years ago, for example, the leaders of Saudi oil workers demonstrating for better pay and conditions simply vanished.

The two privately owned English-language dailies in Jeddah are subject to strict censorship (Israel does not exist on their maps, only "Palestine"), as are all other newspapers in the kingdom.

Two years ago the editor of the country's largest-circulation Arabic daily, regarded as "crusading" in the Saudi context, was jailed for editorially criticizing a decision by the director of education to bar permanently from further education a schoolgirl who wrote an essay favouring the music of a male pop singer.

SUCH attitudes to moral propriety underscore the difficulties that Western women usually experience in Saudi Arabia. More restricted there than in any other country in the world, they are largely confined to their homes and often become depressed and lonely. They must be clothed "modestly" in long dresses — the wife of an American acquaintance took to wearing the Saudi woman's traditional top-toe black veil to avoid embarrassment in the street.

Women are theoretically forbidden to work as such activity might bring them into contact with men, although many now do take jobs as private secretaries at tax-free salaries of \$10,000 and more. But then there is the problem of getting to work.

Women are forbidden to drive, to travel by air without a male escort from their own family or, again in theory, to take a taxi alone. Buses normally do not pick up Western women, and it is not safe for foreign women and children to take taxis alone after dark: Although sex attacks are highly uncommon, the extreme penalty of execution by beheading has not completely eradicated rape.

IT WOULD BE inaccurate, however, to imply that crime is a major problem in Saudi Arabia. It is not. There are occasional thefts from foreigners, but personal security requires nowhere near the vigilance necessary, say, in Israel. Shopkeepers and even money-changers in the main Jeddah souk think nothing of leaving their stalls unattended while they go off for prayers or a meal. The severity of penalties in Saudi Arabia is a sufficient deterrent.

Despite the perplexities and frustrations of this strange and sometimes unfriendly desert kingdom, life for the foreigner in Saudi Arabia can be rewarding not only financially: The unspoiled coral reefs of the Red Sea coast surpass those of the Sinai, and a trip in a four-wheel-drive vehicle can open up some of the most dramatic desert scenery in the world.

And there are always the thoughts of home. □ The author served for a year as correspondent for "The Financial Times," of London in Saudi Arabia.

FRIDAY, APRIL 13, 1979

THE JERUSALEM POST MAGAZINE

PAGE ELEVEN

**YOGHURT LOVERS** rejoice. An Israeli scientist has invented a powdered formula that, when mixed with milk or water, not only looks and tastes like the real thing, but is ready to eat in less than an hour.

And if that's not enough to whet your appetite, when it comes it will cost about half the price of regular yoghurt.

The revolutionary new product is the brainchild of Prof. Moshe Trop, a biochemist at Ben-Gurion University's Research and Development Authority.

"The idea was in my head for a long time," says Trop, 42, who began working on the project two years ago while on a sabbatical in the U.S. He claims to have been inspired while hanging around bars in New York. Yoghurt bars, that is, which have sprouted on the city's sidewalks faster than health-food addicts can jog to them.

Yoghurt, simply put, is milk that is fermented by adding certain bacteria with, in most products, a lactose yeast to give a custard-like texture. Home-made yoghurt, produced by putting a small amount from a previous batch into some milk, usually takes 24 hours or more to reach the proper flavour and consistency.

ATTEMPTS at dehydrating yoghurt as such into a convenient powder have met with little success.

"When normal yoghurt is dehydrated, it can't be

reconstituted just by adding water," explains Trop. "During the process the smooth texture is lost, and the ingredients separate."

Trop has succeeded by dehydrating acidified milk, which, with bacteria and a special enhancing agent added, is turned into a soft white powder that can be reconstituted quickly by stirring in cold water and left to sit at room temperature. He realizes that, while it isn't necessary for making a tasty final product, most households will prefer to use milk rather than water.

With a different formula, the Beersheba scientist can whip up a batch of frozen soft yoghurt in about the same time it takes to make ice-cream. And now that he has an ice-cream machine for making the experimental batches. Trop's laboratory has become one of the most popular gathering spots for his fellow researchers who, in the name of science, eagerly perform taste tests.

Like the regular version, the frozen yoghurt can be made in various flavours — coffee, vanilla, and strawberry to name a few to be found (but not for long) in his lab. After storing in a freezer, the yoghurt resembles ice-milk in texture, but has a rich, creamy taste.

FIRING a broadside at his competitors, Trop boasts that "my yoghurt is far better than the products made in Israel and at least as good as Dannon's."

Trop points out that while yoghurt

## Instant yoghurt



Biochemist Moshe Trop has developed a way for conquering the health-food and fast-food markets simultaneously. **HARRY WALL reports.**

And he claims that it is more nutritious, because the bacteria he has developed don't destroy the vitamins in the milk.

For the household consumer the advantages of the powdered yoghurt, beside the savings in the food budget, are readily apparent.

has a short shelf life, the powdered yoghurt can be bought in dozens of small packets — one packet makes a glassful — and stored for as long as desired. "This also makes it great for picnics, camping, and other outdoor activities," he adds.

For the dairy industry, the dehydrated yoghurt is ideal, as it eliminates the need for costly transportation in special bulk coolers. Commercial applications include use of the powder as a base for ready-to-eat yoghurt items. "Restaurants and fast-food chains should jump at the chance to use it for making soft-frozen yoghurt," he believes.

TROP ACKNOWLEDGES that yoghurt hasn't caught on yet in Israel the way it has in Europe and North America.

"Israelis prefer to eat *eshel* or *gfi*," he says. "This is partially explained by the fact that you can't find yoghurt here that compares in taste and texture with foreign brands."

"Two ice-cream parlours in Beersheba are now mixing the powder with ice-cream on an experimental basis, to test the local market. The results? The owners keep asking for more. And their competitors insist that I supply them with the powder as well."

As word of his research has spread in industrial circles, Israeli and foreign concerns have been literally knocking on Trop's door to secure production and marketing rights. With yoghurt

sales reaching \$300m. in the U.S. and Europe last year, it is understandable why there is so much interest in his formula.

But the Ben-Gurion University scientist is not interested in selling the patent or commercial rights to major yoghurt manufacturers. "They see my yoghurt as a threat to their products and want to buy the patent only so they can keep it from being marketed."

Trop seems unfazed at the prospect of his instant yoghurt making him an instant millionaire.

"I'm too busy working on this and other projects to think about that," says the unassuming researcher. An observant Jew, he believes that he has struck upon a discovery that should have tremendous appeal in Israel, and to Jewish communities abroad: a dough made from a base of potatoes and matza flour that would be kosher for Passover. "Now, it is difficult to make quality cakes for Pessah, because of the restriction on the use of flour. This dough may change all that." □

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

# POST PULLOUT GUIDE

## The Poster

### SPRING FESTIVAL

**THE BARBER OF SEVILLE** — Opera by Gioacchino Rossini. Jerusalem Symphony Orchestra. Fully staged performance. (Jerusalem Theatre, tomorrow and Sunday at 8.30 p.m.); De Gov, Monday at 8.30 p.m.; Kfar Sava, Cultural Centre, Wednesday 8.30 p.m.)

**HABEAS CORPUS** — British council production of the comedy by Alan Bennett. (Jerusalem Theatre, Thursday at 8.30 p.m.)

### ENTERTAINMENT

**Jerusalem**  
**THE BEST OF SHALOM ALEICHEM** — Series by the famous Yiddish writer, performed by Heinz Bernard and Michael Klinger. In English. (King David Hotel, tomorrow at 8.30 p.m.; Hilton Hotel, Tuesday 11.30 p.m.; Diplomat hotel Thursday at 9.30 p.m.)

**THE ESPRESSO GENERATION** — With the Hahai Over Habit group. (Beit Ha'am, 11 Beal, Wednesday at 9 p.m.)

**RANDID POP** — Shalom Levin, viola; Nabe Yess, guitar. (Ezra Gallery, Monday at 8 p.m.)

**LES ENFANTS DU PARADIS** — Parts I and II. Film directed by Marcel Carné. (Israel Mason, tomorrow at 8 p.m.)

**MY IS THIS NIGHT DIFFERENT** — Israeli folklore programme for Passover. In English. (Hilton Hotel, tomorrow at 9 p.m.)

**YOUR PEOPLE ARE MINE** — Pop musical in English. Based on the Book of Ruth. (YMCA, tomorrow at 9 p.m.)

**Tel Aviv**  
**THE BEST OF SHALOM ALEICHEM** — (Claret Hotel, Monday at 8.30 p.m.)

**ORONNE ELAL AND RAFF KADISHMAN** — (Little Tavva, 30 Ibn Gvirol, Monday at 8.30 p.m.)

**DAVID BROZA** — (Little Tavva, tomorrow at midnight)

**GAZOV BAND** — Folk-rock, ballads, etc. Written and directed by Dani Sandersen. (Beit Bahayal, Weizmann and Pinkus, Sunday and Monday at 9 p.m.)

**HAGASHASH HAHIVER** — The comedy trio in a programme of satire written and directed by Yosef Mundy. (Givatayim, 101 Disengoff, tomorrow at 8.30 and 9.30 p.m.)

**DRUNKEN BOUND** — By Yosef Mundy. (Givatayim, 101 Disengoff, tomorrow at 8.30 and 9.30 p.m.)

**CHAPTER II** — By Neil Simon. (Cameri Theatre production. (Cameri, 101 Disengoff, tomorrow at 8.30 and 9.30 p.m.)

**DRUNKEN BOUND** — By Yosef Mundy. (Givatayim, 101 Disengoff, tomorrow at 8.30 and 9.30 p.m.)

**THE RUBBER MERCHANTS** — Comedy by Elie Segal. (Ohe! 8 Bellinson, Sunday at 9 p.m.)

**CHAPTER II** — By Neil Simon. (Cameri Theatre production. (Cameri, 101 Disengoff, tomorrow at 8.30 and 9.30 p.m.)

**FRIGGS** — By Motti Beharav. (Little Tavva, 30 Ibn Gvirol, Thursday at 11 p.m.)

**Other Towns**  
**ESPRESSO GENERATION** — (Kiryat Biatik, Savyon, tonight at 9.30 p.m.; Givat Haim, Shavit, tomorrow, Sunday, Monday at 9 p.m.; Ramat Gan, Orda, Tuesday at 9.30 p.m.)

**GAZOV BAND** — (Kiryat Haim, Beit Ha'am, tomorrow at 9 p.m.; Ayelet Hashahar, Yad Lebnatim, Tuesday at 9.30 p.m.)

**HAGASHASH HAHIVER** — (Ramat Gan, Orda, tonight at 8.30 p.m.)

**LIFE IS NO HONEYMOON** — (Givatayim, Shavit, tonight at 9.30 p.m.)

**CHILDREN & YOUTH**  
**WHAT HAPPENED IN THE LAND OF WHO** — Play for children by Lea Naor. With Hava (Jerusalem, Israel Museum, Monday at 11.30 a.m. and 2.30 p.m.; Tel Aviv, Nahmani, today, Sunday at 8.30 p.m.; Kfar Tabar, Beit Ha'am, Monday at 9 p.m.; Tel Aviv, Beit Osh, Tuesday at 10.30 a.m.)

**THIS CHILD IS ME** — Play with music for children and parents by Yehuda Atlas and Shlomit Har-Evan. (Jafia, The Third Floor, 18 Yifat, tomorrow at 8.30 p.m.)

**THE MAGIC ONION** — Musical comedy for children and youth. (Tel Aviv, Nahmani, Sunday and Monday at 4 p.m.)

**KING FERDINAND** — By Ephraim Sidon. Lesson in democracy presented in theatrical form. By the Children and Youth Theatre. (Tel Aviv, Nahmani, today and Monday)

**OPERA**  
**VENUS NATIONAL OPERA** — The Land of Smiles — By Lehar. Cast: Sussman, Eilat, Laron, Mordechai Ben-Shachar, Freddy Pear, Mordechai Ben-Shachar, Giora Sharon, Milo Ceral. (Tel Aviv, Monday)

**THE LAND OF SMILES** — By Lehar. Cast: Esther Baumel, Walter Pizato, Miriam Plant, Umberto Scalvino, James Granger, Florian Caray, Joy Elisabeth Sherit, Mordechai Ben-Shachar, Elisabete Braun, Giora Sharon, Hadas Rosenthal, Dalia Zoller, Jani Eilat. (Tel Aviv, Wednesday)

**RIGOLETTO** — By Verdi. Cast: Rio Novello (La Scala, Milan), Esther Baumel, Walter Pizato, Umberto Scalvino, James Granger, Florian Caray, Joy Elisabeth Sherit, Mordechai Ben-Shachar, Elisabete Braun, Giora Sharon, Hadas Rosenthal, Dalia Zoller, Jani Eilat. (Tel Aviv, Wednesday)

**ISRAELI CHAMBER ORCHESTRA** — Eilat Haim, conductor; Eli Raifetz, clarinet. Works by Tal and Mosart. (Jerusalem, Israel Museum, Monday at 11.30 a.m. and 2.30 p.m.; Kfar Tabar, Beit Ha'am, Monday at 9 p.m.; Tel Aviv, Beit Osh, Tuesday at 10.30 a.m.)

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**ISRAELI CHAMBER ORCHESTRA** — Details as for Jerusalem. (Tel Aviv Museum, Sunday, Monday, Thursday)

**11111 SERIES** — Kibbutz Chamber Orchestra. David Yosefowitz, conductor. Works by Mosart, Bach, Schubert. (Tel Aviv, 30 Ibn Gvirol, tomorrow at 11 a.m.)

**CHURCH CONCERT** — Works by Bach, Haydn, Rossini. (Jaffa, Immanuel Church, 18 Sier Hoffman, tomorrow)

**Other Towns**  
**ISRAELI PHILHARMONIC ORCHESTRA** — Details as for Tel Aviv. Ein Haer, Ecco-Musica Centre, Sunday at 9 p.m.)

**DANCE**  
**SILVIA DURAN** — Spanish dancer. (Macholim, tonight; Of Haner, tomorrow; Miesner Hangev, Tuesday; Rivdim, Wednesday)

For full programme changes in times of performance, or where times are not available, please contact Box Office.

**MUSIC**  
All programmes start at 8.30 p.m. unless otherwise stated.

**Jerusalem**  
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**Other Towns**  
**ISRAELI PHILHARMONIC ORCHESTRA** — Details as for Tel Aviv. Ein Haer, Ecco-Musica Centre, Sunday at 9 p.m.)



Amos Kollek stars in the film version of his novel "Don't Ask Me If I Love."

### THEATRE

All programmes are in Hebrew, unless otherwise stated.

**Jerusalem**  
**MERCIER AND CAMIER** — By Samuel Beckett. Produced by the Khan Theatre. (Khan, opposite railway station, tomorrow, Monday at 9 p.m.)

**NA'IM** — From a story by A.B. Yehoshua. Directed by Nola Chilton. (Khan, Wednesday)

**POET'S STAGE** — In Russian. With Boris Kamianov and Leah Vladimirova. (Zavita, 28 King George, Wednesday)

**SEXUAL PERVERSITY IN CHICAGO** — By David Mamet. Directed by Roy Acowitz. Music by Jim Lewis. In English. About the single scene in 1970s America. (Tel Aviv, tonight at 9.30)

**VECNADOES** — Play in Spanish by Argentinian playwright Maximo Goto. Directed by Ricardo Fuks. (Tel Aviv, tomorrow at 9.30 p.m.; Thursday at 9 p.m.)

**Tel Aviv**  
**BOILING EXPRESS** — Comedy by Elie Segal. (Ohe! 8 Bellinson, Sunday at 9 p.m.)

**CHAPTER II** — By Neil Simon. (Cameri Theatre production. (Cameri, 101 Disengoff, tomorrow at 8.30 and 9.30 p.m.)

**DRUNKEN BOUND** — By Yosef Mundy. (Givatayim, 101 Disengoff, tomorrow at 8.30 and 9.30 p.m.)

**THE RUBBER MERCHANTS** — Comedy by Elie Segal. (Ohe! 8 Bellinson, Sunday at 9 p.m.)

**CHAPTER II** — By Neil Simon. (Cameri Theatre production. (Cameri, 101 Disengoff, tomorrow at 8.30 and 9.30 p.m.)

**FRIGGS** — By Motti Beharav. (Little Tavva, 30 Ibn Gvirol, Thursday at 11 p.m.)

**OTHER TOWNS**  
**ISRAELI CHAMBER ORCHESTRA** — Details as for Jerusalem. (Tel Aviv Museum, Sunday, Monday, Thursday)

**11111 SERIES** — Kibbutz Chamber Orchestra. David Yosefowitz, conductor. Works by Mosart, Bach, Schubert. (Tel Aviv, 30 Ibn Gvirol, tomorrow at 11 a.m.)

**CHURCH CONCERT** — Works by Bach, Haydn, Rossini. (Jaffa, Immanuel Church, 18 Sier Hoffman, tomorrow)

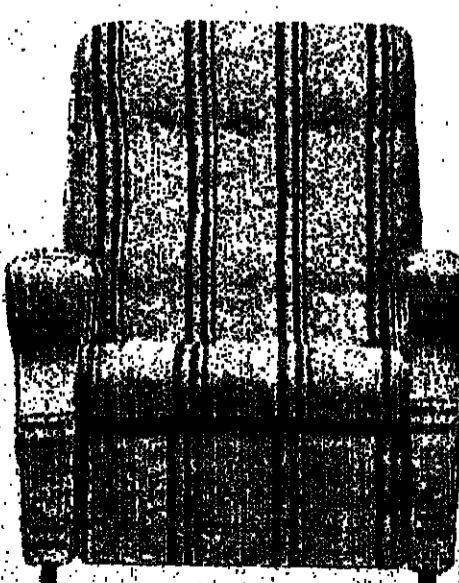
**Other Towns**  
**ISRAELI PHILHARMONIC ORCHESTRA** — Details as for Tel Aviv. Ein Haer, Ecco-Musica Centre, Sunday at 9 p.m.)

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I'M NOT a religious person in the rabbinical sense of the term, and I may skip an occasional Do or Don't, but come Pessah I take myself in hand. After all, a man can't ignore the fact that he was a slave unto Pharaoh in Egypt and was brought out of there with an outstretched arm. When Pessah approaches, therefore, I generally take my Haggada and sit down to study it in earnest.

# Telling about it

Ephraim Kishon



I'd only just begun reading this time when I came across the passage that says: "Even if we were all sages, all men of understanding and great learning, it would still behoove us to tell about the going forth out of Egypt, and the more we tell about it — the better."

I promptly resolved to devote myself to this important mitzvah for the present season. A favourable occasion offered before long, when Mrs. Bloom from downstairs came up fuming to ask what we thought we were doing, beating our carpets all over her clean wash.

"Phooey," she concluded, "you ought to be ashamed of yourselves!"

"Mrs. Bloom," I said, "what's your clean wash compared to the going forth out of Egypt? Did it

ever occur to you, Mrs. Bloom, that we were slaves unto Pharaoh in Egypt, and that if the Lord God hadn't brought our forefathers out of there, then we and our children and our children's children would all have been slaves in Egypt right up to this very minute?"

"Yeah," said Mrs. Bloom, and left. I called after her that I'd drop in tonight to tell some more, then hopped into the car and drove to the newspaper office.

I CAUGHT the editor-in-chief casting a final glance over the back-page proofs.

"Don't you think the Exodus is a real dilly?" I asked. "I mean, the way not only one man has arisen to slay us..."

"Na," muttered the chief, "it's the same thing in every generation."

"It sure is. But the Lord God

brought us forth out of there with a mighty hand."

"Page is full," said the chief and went down to the press. I felt a bit hurt, though I had to admit the Haggada didn't say it behaved anyone to listen to the going forth out of Egypt. I was just about to give up when a bright idea hit me, and I marched straight into the editorial staff meeting upstairs.

"HEY, DID any of you see the movie *Pharaoh's Revenge*?"

"No," said the gang. "What's it like?"

"Not bad. It starts with the Jews being miserable as hell in Egypt, but then this guy, Dustin Hoffman, does a Moses. One day he gets it into his head he must bring the Jews out of Egypt, but he hasn't reckoned with Yul Brynner, that's to say Pharaoh, who hates his guts. Brynner has got this smashing wife..."

"Lee Remick?"

"No, Farah Fawcett-Majors. The point is, Farah has a crush on Hoffman, so naturally she wants

him and the Jews to stay in Egypt as slaves.

Hoffman doesn't go for the Farah type, though, so he tells her: "This year we are here, next year in the Land of Israel. This year slaves — next year free men!" Yul Brynner happens to overhear that, so he flies into a rage and decides to get rid of Hoffman once and for all.

"So then Hoffman tells him right to his face: 'The Lord God will bring us forth out of Egypt with a mighty hand and an outstretched arm. Not through an angel, not through a seraph, not through a messenger — but the Holy One, blessed be He, as it is said: For I will pass through the Land of Egypt tonight, and I will smite all the firstborn...'"

And that's how we told about the going forth till dawn, when the cleaning women came with their pails and told us: "Masters, the time has come to say the morning prayer."

Translated by Miriam Arad. By arrangement with "Ma'ariv."

# Hung up on time

ROCK, ETC./Natan Y. Shaw



ly divided between pop/rock and pretentious attempts at art.

The pop songs, ("Just What I Needed," "My Best Friend's Girl" and "You're All I Got Tonight") are loud, elemental and relentless, while easy and eccentric at the same time.

However, the LP falls down when it becomes arty, with the group's penchant for electronic effects ("I'm in Touch with Your World" and "May in Stereo"). But these are minor shortcomings on a real rock-roaring outing.

FOR AL STEWART, 1977 was the Year of the Cat. This was the album with which he conquered America and subsequently the world. But it had taken him 10 years to finally "make it."

The *Early Years* (Eastwings) records the beginnings of this Glasgow-born folk-singer / songwriter / guitarist. It contains a selection of the best songs from his first three LPs. *Bedstrider Images* in 1967 was a soft-rock collection with some orchestral backing, while *Love Chronicles* was full of Al's obsession with unrequited love.

The title track is an anguished 18-minute autobiographical account of Stewart's lost love. The subsequent *Zero She Flies* (1970) again examined relationship breakdowns in somewhat self-pitying style, but also contained the interesting, historically-orientated, "Manuscript."

Stewart later changed direction, replacing bed-st dolefulness with fatalistic reflections on European history, heard on *Past, Present and Future* (1974). Also he began working with amplified bands, instead of basing himself predominantly on acoustic guitar.

His latest offering, *Time Passages* (Eastwings), reflects Al's preoccupation with time, a theme that threaded in varying degree through each of his previous three albums. Here we have "Time Passages" (his latest massive hit), "A Man for all Seasons" and "End of the Day." All are abstract sketches, but with attractive melody and immaculate production by Alan Parsons.

Apart from time and history, ("The Palace of Versailles"), another of Stewart's pet themes is the sea ("Life In Dark Water").

It's a polished album from a seasoned artist. Added bonus — Eastwings have distributed the record with an imported sieve.

THE BBE GIBBS would have had to come up with a mighty album to follow their work on *Saturday Night Fever*. *Spirits Having Flown* (Litratone), the trio's first studio recording since *Children of the World*, has quite a few satisfying cuts on it, but falls short of being really top-notch.

The best numbers are the romantic pop-ballad, "Too Much Heaven" and the dance-orientated "Living Together" and "Tragedy." Sometimes the group employs Chicago's horn section, and when combined with a funk base, the music becomes irresistible, even making palatable the Brothers' increasingly Mickey Mouse voices.

THE CARS are one of the best rock bands to come out of Boston since Boston. Their debut disc, *The Cars* (General Music) is even-

born Vangelis Papatheanasion (which makes it easy to understand why he only uses his first name) in southern Greece, he was in France at the time of the Greek political upheavals in 1968. Unable to return, he formed the band Aphrodite's Child with Demis Roussos, and was an immediate success in Europe.

With his reputation as a keyboard virtuoso, Vangelis was asked to join the British group Yes in 1974, when Rick Wakeman left. Although after a short try-out he decided not to join, he remained in London and began a solo career.

In *Best of Vangelis* (Eastwings), with its mesmeric, mantra-like rhythms and ragarock styles, the maestro fuses classics with progressive music, and exhibits his original talent as keyboard player, percussionist and most of all as composer.

This is another record that comes in a beautiful laminated imported sleeve.

STEVE HILLAGE's 1978 album, *Green* (General Music) has its roots in his 1976 debut solo project, *Fish Rising*.

His lyrics are still an optimistic celebration of nature (the album is dedicated to Greenpeace and similar ecological and alternative energy groups) and the mental power of love: "I want you to come with me/ Journeying with your mind."

While his lyrics class him as an ever-opti-mystic John Denver, Hillage's music stays firmly within the electric world of synthesizers.

When Hillage and his lady, Mi-quette Grady, are not in the Tangerine Dream world of pulsating synthesizers and polyphonic guitars, the rhythm section pile in with a heavy-metal disco feel that keeps the whole show on the road.

The album has its moments, but it's not for those looking for emotional challenge.

LIKE A PAIR of French jeans, *An 1* (Hatakitt) is nonchalant and tight as hell. Belgian rocker Plastic Bertrand gives punk a touch of class. His hit, "Ca Plane Pour Moi," crooned in the language of *tête-à-tête* and *la weekend*, invites you to pogo in your tango-hustle heels.

With words you can't get tired of (since you don't know what most of them mean) and clichés (a honking sax and a Spector-like mandolin) pulled so far out of context that they seem new, *An 1* is the perfect novelty record — disposable and ever fresh. You'll never need another Plastic Bertrand disc. □

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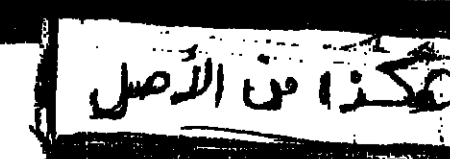
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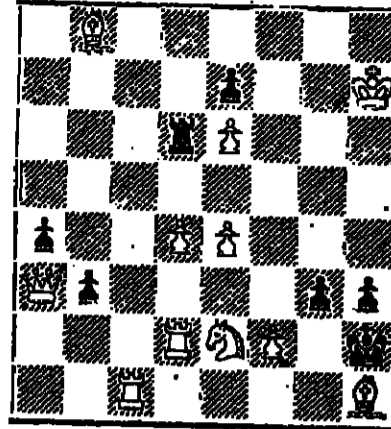
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**CHESS**  
**Ellahu Shahaf**

Problem No. 2909  
A. HIRSHENSON, Israel  
1st Hon. Men., Problemblad, 1978



White mates in two (1+7)  
**SOLUTIONS.** Problem No. 2907 (Hoch). 1. Rb5 Ke4 (e5) 2. Kx4 3. Bg3 Kg3 4. Rb5 Kh4 5. Rb7 Rh5 Kx2 4. Rg6 draw; 1. Kg4 2. Rg6 Kh4

3. Rg6 Kh5 etc. / 3. Rb7 Kg8 4. Rb8 Kf7 5. Rb7 Kg8 6. Rb5 draw, because if 5... Kc6, e8, then 6. Re7 and Re1). 2. Re6: Kc5 3. Bg3 Kd4; 4. Bb2 Kc3 5. Be5 (Black threatened Kc4 and c3) 5... Ke2 6. Kb4 b5! (with the threat b2) 7. Ka3! c3 8. Bc3Ke3 - stalemate.

**ISRAELIS IN BUENOS AIRES**  
ISRAEL ACHIEVED its best result ever in the 23rd Olympiad held last autumn in the Argentinean capital. It was certainly the roomiest chess olympiad to date, held in the River Plate stadium, where the world soccer championship was held. Its corridors are kilometers long, and if one considers the difficult conditions of play and the distances from the hotel to playing hall and back, most of Israel's team members played well indeed. Israel champion Roman Djinidzhashvili played every one of the 14 games, scoring 8½ points (60.7 per cent), making him one of the top scorers among the first board players. In the meet with the U.S., "Djinidji" played grandmaster Lubomir Kavalek. After White's 14th move, the game came to the following position:  
White (Djinidzhashvili) — Kg1, Qc2, Ra1, Re1; Bb2, Bg2, Nd4, Nf3; pa7, b5, c2, c5, f7, g8, h8. (16). Black (Kavalek) — Kg8; Qh6; Rd6, Rf6; Bg4, Bg7; Na6, Nd7; Pa7, b7, c6, e7, f7, g8, h7. (18). Black to play.  
14... Nb4 (threatening Nc2) 15. Ne3! (the first impression is that White is having difficulties to protect c2 and prefers to give up the e3 pawn just to save the pinned knight) 15... Ne6? (overlooking White's 18th move) 16. Ng4 Ng4 17. Bg7 Kg7 18. Qc4! ("Djinidji" discloses his cards. His strong move actually threatens both knights; 18... Nd5 will be followed by 19. h3 and g4, threatening the enaged queen and winning a piece, whereas 18... Nac, opening an escape route for the queen, loses because of 19. Re7). 19... Qh6 (the lesser evil, but not enough to save the game. Grandmaster Miguel Najdorf, who reported on this game for the daily *Clarín*, made an even bigger error than Kavalek's when he wrote: "Amazing! a grandmaster overlooks the fact his knight is under attack.") 20. Qg4 Ne2 20. Re5 Rd5 21. Rd5 Qd5 22. Ne4 Qd4 23. Qd4 Nd4.  
With a piece up (against two pawns), it should not have been difficult for a grandmaster to win. But to everybody's surprise, "Djinidji" failed to exploit his advantage, and the game was finally drawn. The subtle trap set by White is, however, very instructive. (Notes by Moshe Czerniak, in *Shakmat*).

**YA'ACOV BLEIMAN'S** game against Rumania's Mihai Suba also ended in a draw, but this time it was the Israeli player who had the inferior position and saved the game through an ingenious plan developed by a collective effort of the whole team, who analysed the position until the small hours.  
White (Bleiman) — Kg2; Rb1; Rdd; Bf4; Pb5, e4, f3, g4. (8). Black (Suba) — Kg7; Ra3, Re8; Bf8; Pb4, c3, f7, g6. (8).  
White is in a difficult position. Black threatens 41... Ra2 followed by Rb2, winning the b3 pawn. 41. Kg5 Kg8 (preparing Bg7, Re5 and c2) 42. Rd4! (pinning the Bishop to guard b4, but now Black executes his main threat). 43... Ra2 44. Rbd1! (White gives up the pawn and launches a counter-attack). 43... Rb2 44. Rcd2 c2 45. Rd1-d7 Rdd 46. Rdd Rb3 47. Rcd (47. Bb7 Kh7) Re3. A silent agreement to a draw. The main variation, which would have demanded exact play, remained behind the curtain: 47... Rb1 48. Re2 49... b5, and White is defenceless against 49... b2, Rg1 or Bg7. The only way to a draw is 48. Bh6! 1. 48... Kh7

**THE BRILLIANT TOUCH**  
White — Ke1; Qd6; Rh1, Rh5; Bb3, Nc3; Pa2, b2, c2, e4, f2. (12). Black — Kg5; Qd8; Ra8, Rf8; Bc5, Bc6; Nf3; Pa7, b7, d8, e7, f7, g4. (13). 1. Rh1! Kg7 2. Rf1! Kg8 3. Qe1! f6 4. Be6 Rf7 5. Bf7 Kf8 6. Bf6. Black resigns. (Klovaki — Babadahanov, USSR, 1978).  
White — Kg1; Qa7; Rf1; Ne5; pa2, c4, e4, f2, g2, h3 (11). Black — Kg4; Rf3; Rf8; Ne5; Pb7, d6, e6, g8, h7. (10). Black to play.  
1... Rh3! 2. gh Nf8 3. Kg2 Qe4 4. Kh1 Ne1 5. f3 Rf3 6. Kg1 Rg3. White resigns. (Robatsch — Hug, Biel, 1977).

**COUP DE GRACE**  
White — Kg2; Qc6; Rb7; Bc2; Pb4, f2, g8. (7). Black — Kh6; Qc6; Rdd; Ne6; Pcd, f5, g5. (7).  
1. Rb1! and Black resigned. (11. Qc6 then 2. Qh5 Kg5 3. Bh5x. Mariotti — Panchenko, Las Palmas, 1978).

**Doubling up on opera**



MUSIC & MUSICIANS/Yohanan Boehm

OPERA is still appreciated by many people, and numerous attempts to establish a company in Israel. In the early 1970s, Mordehai Golinkin, a former conductor at the Imperial Opera House in Russia, formed the Palestine Opera, which valiantly presented shows, mostly with the help of volunteers or fans who did it for the sake of the production and not for remuneration. In the '80s, Maro Lavry kept the Palestine Folk Opera going for some time, and later Edia De Philippe founded the Israel National Opera, which is "still going against all odds and enemies" in the words of Mr. Even-Zohar, the managing director of the (INO).  
In Jerusalem, we have an opera workshop at the Rubín Academy that was promoted by the late Jacob Roden, and is now directed by Madelineine doing the stage productions. Several student performances were held in recent years, against all odds.  
Then two companies raised their heads out of the dust and opera in Jerusalem: Jacobo Kaufman's The Jerusalem Opera (funded with a single presentation of one-act operas), and The Jerusalem Opera Society, led by the Roden couple, which produced Verdi's *Otello* this season but has not been heard of since. There seems to be a duplicity

has sent his original sketches of the props and costumes with an assistant (who happened by chance to have been a student at Bezalel).  
At first, they had offered to loan everything to Jerusalem, but insurance and transportation costs would have amounted to some IL300,000 — for which, of course, there was no budget. So Yehuda Fickler — the director of the JSO — and his helpers tried to find costumes on the local market, but eventually decided it would be better to have them made. The props are being constructed locally, exactly according to the Bologna sketches, and dressmakers stitch day and night to make the costumes for the soloists and the chorus.  
Everything has had to be done by trial and error, with thousands of details being learned and attended to. Of the original cast, only Alfredo Mariotti will participate (as Bartolo).  
Special care has been taken to give Israelis a chance. Sylvia Greenberg gets special leave from the Zurich Opera, Boris Carmeli comes from the Rome Opera, Graham Clark takes leave from the Covent Garden Opera. Israeli resident singers include Bibiana Goldenthal, Richard Shapp, and Michael Grushko, and the male chorus will be taken from the Rubín Academy Chamber Choir. The conductor will be Gary Bertini.  
Prices are being kept at a "popular" level — between IL80 and IL120. Subsidized by the Public Council for the Arts of the Ministry of Education and Culture, the first performance will be the opening of the Spring Festival in Jerusalem (parallel with the Royal Danish Ballet).  
The JSO, whose opera plans for the season include only this production, nonetheless hopes to include two new operas in its programmes: *Hansel and Gretel* by Engelbert Humperdinck (the original one, not the pop singer), and Mozart's *Osele Jan tulle*.  
There is an attractive plan to start co-productions between the Boston Opera (Sara Caldwell) and Jerusalem, as a way of lowering costs. The idea is to have stage design and costumes executed in Israel and, after initial performances here, to ship the lot to Boston.  
Sara Caldwell, the musical director of the Boston Opera, got David Sharrir, a Tel Aviv artist, to do the stage design after seeing his show in the U.S. and being impressed by his talent.  
In addition to lowering expenses considerably, this procedure could usher in a Jerusalem opera company formed on the lines of Italian *staggione*s, with short seasons but financially sound.  
So far, only the Israel Philharmonic Orchestra has been able to present operas of international standard, giving us over the years productions of works by Verdi, Mozart, Saint-Saens, Beethoven, Puccini, and Rossini. But they were mostly restricted to Tel Aviv, or Caesarea during the Israel Festival, and could not cater to the numerous opera fans all over the country.  
Who knows, maybe our TV management will even take up the challenge and include a Jerusalem Symphony Orchestra production in its programmes. Anyway, one can only hope that this attempt, coming after so many struggles, experiments, triumphs and failures, will lead to some solid organization that will give opera to Jerusalemites and the rest of the country. □

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The Week's TV/Radio Highlights

APRIL 13 - APRIL 19

FRIDAY



Hava Brokman TV, 8:00

EDUCATIONAL: 10:00 The Magic of Music - a series of six...

ARABIC-LANGUAGE PROGRAMS: 10:00 The Magic of Music... 10:30 The Magic of Music...

RADIO 1st

7:07 Morning Melodies... 7:10 Morning Melodies... 7:15 Morning Melodies...

SATURDAY



Children Ensemble Radio 8th, 13:05

ARABIC-LANGUAGE PROGRAMS: 10:00 The Magic of Music...

ARABIC-LANGUAGE PROGRAMS: 10:00 The Magic of Music... 10:30 The Magic of Music...

RADIO 1st

7:11 Light Classical Music... 7:15 Light Classical Music... 7:20 Light Classical Music...

SUNDAY



Charlotte Amosov TV, 22:50

EDUCATIONAL: 9:00 The Little Sailor... 9:30 The Little Sailor...

EDUCATIONAL: 9:00 The Little Sailor... 9:30 The Little Sailor... 10:00 The Little Sailor...

RADIO 1st

7:07 Morning Melodies... 7:10 Morning Melodies... 7:15 Morning Melodies...

MONDAY



Itzhak Perlman TV, 21:30

EDUCATIONAL: 9:00 The Little Sailor... 9:30 The Little Sailor...

EDUCATIONAL: 9:00 The Little Sailor... 9:30 The Little Sailor... 10:00 The Little Sailor...

RADIO 1st

7:07 Morning Melodies... 7:10 Morning Melodies... 7:15 Morning Melodies...

TUESDAY



Laurence Olivier TV, 21:45

EDUCATIONAL: 9:00 Spring Song... 9:30 Spring Song...

EDUCATIONAL: 9:00 Spring Song... 9:30 Spring Song... 10:00 Spring Song...

RADIO 1st

7:07 Morning Melodies... 7:10 Morning Melodies... 7:15 Morning Melodies...

WEDNESDAY



Liza Minnelli TV, 21:30

ARABIC-LANGUAGE PROGRAMS: 10:00 The Magic of Music...

ARABIC-LANGUAGE PROGRAMS: 10:00 The Magic of Music... 10:30 The Magic of Music...

RADIO 1st

7:11 Holiday Tunes... 7:15 Holiday Tunes... 7:20 Holiday Tunes...

THURSDAY



Levi Eschkol Radio 8th, 21:05

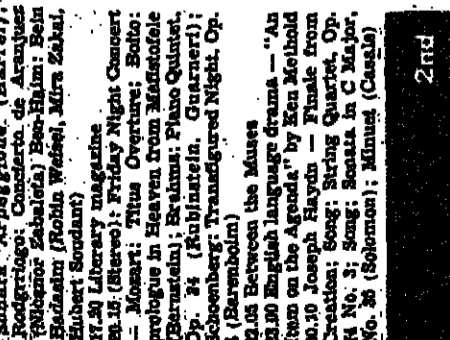
EDUCATIONAL: 9:00 Carousel... 9:30 Carousel...

EDUCATIONAL: 9:00 Carousel... 9:30 Carousel... 10:00 Carousel...

RADIO 1st

7:07 Morning Melodies... 7:10 Morning Melodies... 7:15 Morning Melodies...

FRIDAY



Gollo TV, 21:30

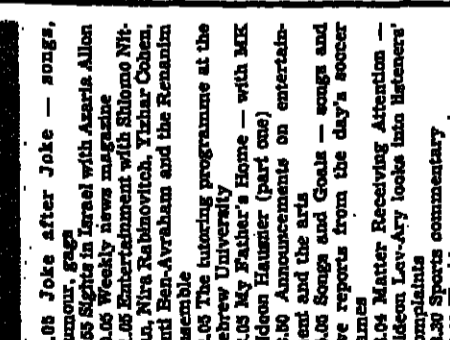
EDUCATIONAL: 10:00 The Magic of Music...

EDUCATIONAL: 10:00 The Magic of Music... 10:30 The Magic of Music...

RADIO 1st

7:07 Morning Melodies... 7:10 Morning Melodies... 7:15 Morning Melodies...

SATURDAY



Children Ensemble Radio 8th, 13:05

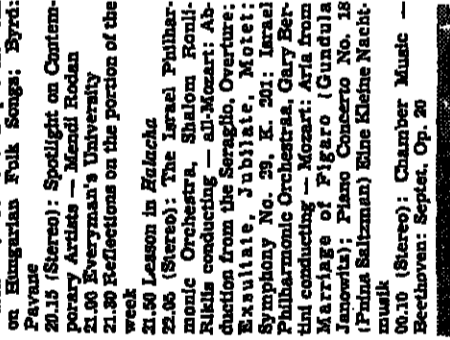
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SUNDAY



Charlotte Amosov TV, 22:50

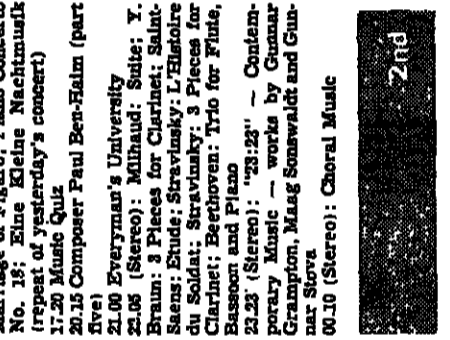
EDUCATIONAL: 9:00 The Little Sailor... 9:30 The Little Sailor...

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RADIO 1st

7:07 Morning Melodies... 7:10 Morning Melodies... 7:15 Morning Melodies...

MONDAY



Itzhak Perlman TV, 21:30

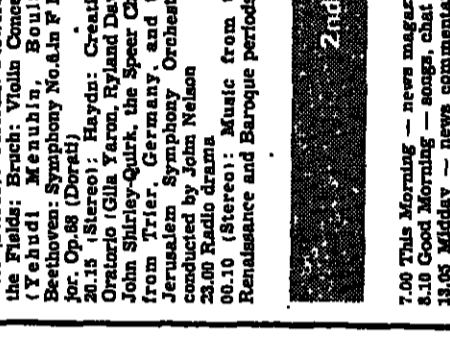
EDUCATIONAL: 9:00 The Little Sailor... 9:30 The Little Sailor...

EDUCATIONAL: 9:00 The Little Sailor... 9:30 The Little Sailor... 10:00 The Little Sailor...

RADIO 1st

7:07 Morning Melodies... 7:10 Morning Melodies... 7:15 Morning Melodies...

TUESDAY



Laurence Olivier TV, 21:45

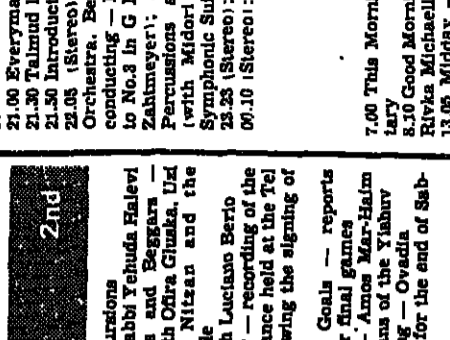
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Liza Minnelli TV, 21:30

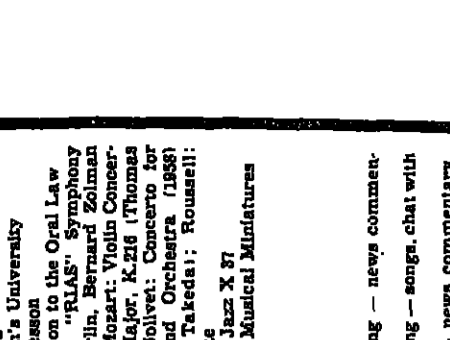
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EDUCATIONAL: 9:00 Carousel... 9:30 Carousel...

EDUCATIONAL: 9:00 Carousel... 9:30 Carousel... 10:00 Carousel...

RADIO 1st

7:07 Morning Melodies... 7:10 Morning Melodies... 7:15 Morning Melodies...

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THE JERUSALEM POST MAGAZINE

**Music on the menu**



Joel Gray and Lisa Minnelli in 'Cabaret.' (TV, Wednesday 81.50).

**MEDIA WEEK**  
**Daphne Raz**

THIS WEEK'S TV programmes feature an unusually large number and variety of musical programmes. Classical music first: Pianist Pina Saltzman tonight (82.10) presents the third of the Jerusalem Music Centre programmes in which she plays works by Ravel, Mussorgsky, Rameau, Albeniz, De Falla and three pieces by her favourite composer, Frederic Chopin. The portrait of another musician, Yitzhak Perlman, will be drawn in I Know I Played Every Note (Monday, 21.80). The programme was shot over three years, and depicts Perlman at home with his family in New York, on tour in Europe with Pinhas Zukerman, and performing with other artists. Pina Saltzman appears again on the festival eve (Tuesday) with Bracha Eden, Alexander Tamir and the Jerusalem Symphony Orchestra conducted by Nevil Martin in Mozart's Concerto for 8 pianos (TV, 23.10). The same evening Radio 1st Programme presents Haydn's Creation Oratorio, also with the Jerusalem Symphony Orchestra conducted by John Nelson (20.10). Light musical programmes include Charles Aznavour in concert at the Olympia in Paris (Sunday, 22.80), and three hours of pop music with Elton John on the 3rd Programme (Wednesday, 10.00-18.00). Finally, there is the Oscar award-winning musical Cabaret, based on Christopher Isherwood's autobiographical novel and starring Lisa Minnelli, Michael York and Joel Gray (TV, Wednesday, 21.80). Speaking of Oscar awards, the 1978 Oscar award ceremony will be screened on Thursday evening (TV, 21.30).

OTHER festival eve programmes on TV include Daphne Laureols (TV, Tuesday, 21.45), a new version of James Bridie's play which was originally produced in England in 1949. The drama, starring Laurence Olivier (who also directs), is set in post-war London. The cast includes Joan Plowright, Bryan Marshall and Clive Arrindell. Earlier in the evening, Dahn Ben-Amotz spends an hour in the company of artist and writer Nahum Gutman, who is celebrating his 80th birthday. The programme, which was filmed last January, includes friends and admirers of Nahum Gutman and there are readings and songs which he wrote. The 2nd programme is marking the holiday with a three-hour feature on Tel Aviv on three consecutive evenings (Monday, Tuesday and Wednesday at 22.00). The programmes, which were first broadcast several months ago, examine various aspects of the city - its history, architecture, culture and inhabitants. Educational TV is keeping up its good work during the school holidays. This week's programmes include more animated films and wildlife features, as well as programmes about children from different cultures. On the other hand, the kids may find Mollere's Le Misanthrope and a BBC documentary about the Khrushchev period a little too heavy. A WORD of warning for those who are wondering about the replacement for An Englishman's Castle this evening - TV House plans to subject us to another episode of the BBC Romance series which was discontinued several months ago. It will be screened, though, only as a one-time filler before the start of the 19-part series Lillie next week. Tonight's drama Emily (TV, 21.20) is a TV adaptation of Jilly Cooper's story about a London secretary who is swept off her feet by a romantic Scottish artist and becomes involved with his mysterious past. On the radio, this week's English-Language Drama (Radio 1st; 23.00) is "An Item on the Agenda," Ken Methold's play about a young man who establishes a leper village in Thailand but finds that the British committee which holds the purse strings to the village regards it only as another item on the agenda.

**Festival firsts**

WHATEVER ISRAEL festivals have offered in previous years, in this year of the peace treaty there will apparently be more - certainly where ballet is concerned. When have there been eight companies included in the dance programmes?

Four visiting companies will appear between July 3 and August 12. First to come will be the Deutsche Oper Berlin Ballet, headed by Valery and Galina Panov (July 12 to 16). Last will be the Australian Ballet (August 12). In between there will be the Spanish gypsy company of Paco Peña doing "Flamenco Puro" (July 30 to August 6) and the London Contemporary Dance Theatre (August 2 to 8). The London company will perform also in the framework of the International Seminar on "The Bible in Dance" (August 5 to 9), in which four Israeli companies - the Inbal, Bat-Dor, Bataheva and Kibbutz dance companies - will participate. Jacob Bistrizky, director of the festival, feels he has achieved several "firsts" in this year's schedule. He has initiated the policy that large shows should not be squeezed on to small stages



The Australian Ballet's Don Quixote.

will be presented only in Caesarea. "We want Caesarea to become a great performing centre," said Bistrizky. "We are planning big presentations there." He gave assurances that, unlike recent occasions, direct transport will be available from Jerusalem to Caesarea. He pointed out that the festival will, as always, begin and end in Jerusalem and that more than 50 per cent of the programmes will come to Jerusalem. THE THEME of the Israel Festival this year, he said, is Mediterranean culture. This will be noteworthy in dance as in the other events. Don Quixote, for instance, which has been choreographed "after Petipa" by Rudolf Nureyev for the Australian Ballet, is a Spanish story; the Paco Peña Flamenco company is also Spanish. The London Contemporary Dance Company will present works with Mediterranean and biblical subjects, and the Israeli companies will present ballets on biblical stories. Another "first" to which Bistrizky proudly pointed was the

new type of brochure for the festival. It opens out into one big stretch, so that all the events can be seen together. "This has never been done before," he said. The festival is also offering a 33 per cent discount on two subscription series. The events are divided into groups A and B, and subscribers can choose from these assortments. Valery and Galina Panov will, he noted, be appearing within a classical company and not just sharing a programme. THE PANOVs, with the Deutsche Oper Berlin, will perform Cinderella, (music: Prokofiev) as choreographed by Valery. His Cinderella has been highly praised in both Berlin and New York. Leading critic Clive Barnes wrote of the "exultantly flamboyant and yet gently fairy tale choreography" and of the dancing by the Panovs as "magnificent." An equally important critic, Anna Kisselgoff (New York Times), has said, "Mr. Panov has really created a very lyrical ballet with Galina Panov in a luminous performance."

Valery Panov is now working on a ballet based on Dostoevsky's The Idiot (music by Shostakovitch). Next season he and Galina will move to Vienna, where they will star in the Opera Ballet and Valery will work on another ballet based on Tolstoy's War and Peace (music by Prokofiev). They will, however, come to Israel - as other Israelis do - whenever their overseas commitments allow. Don Quixote, which the Australian Ballet will bring, was also originally choreographed by Marius Petipa (1869), but, like the Cinderella story, has gone through many changes. Now Rudolf Nureyev has choreographed it with fantastic success. (Strangely, Baryshnikov has also staged it for the American Ballet Theatre). Whatever version is presented, everyone agrees it is a "lovable" ballet; its story light, its music (by Ludwig Minkus) charming. Someone has even suggested it should be called Kiti's Wedding, because, though the Don does appear, the ballet is really about an innkeeper's daughter and her barber lover. It is interesting to note that Pavlova danced Kiti on her Australian visits (1926 and 1928). That version was by her partner, Laurent Novikoff.

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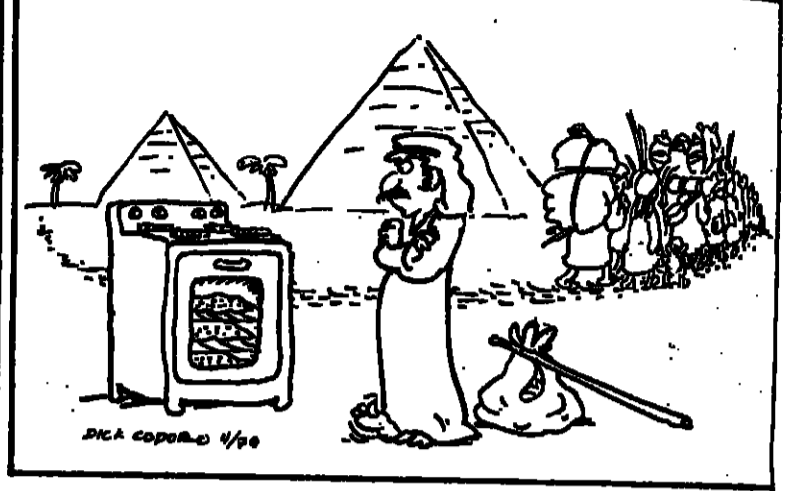
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# A time for schmaltz



## MATTERS OF TASTE / Haim Shapiro

PESSAH is a festival that tugs at the heart-strings. Many of those who keep little of Jewish tradition are strict in their observance of the holiday.

This means that the demand for kosher restaurants is increased, especially since many people spend the whole week travelling. Paradoxically, many restaurateurs use the festival as an occasion to close down for a week and take a holiday themselves.

All this makes it more difficult to eat out. Eating places tend to be crowded, prices go up, and standards of food and service are liable to be slack.

Be that as it may, I asked an Orthodox friend to recommend a kosher eating place that would be open on Pessah. He immediately mentioned Jerusalem's Central Hotel, just off the Davidka Square on Rehov Pines.

When we visited the hotel, shortly before Pessah, I feared that the preparations might affect the atmosphere, but we found all peaceful and calm. A friendly waiter showed us to our seats and handed us a nicely varied menu.

WE BOTH opened our meal with stuffed cabbage, a dish of highly-seasoned rice, tomato sauce and meat. It was indeed the kind of food that grandma might have served - if she was a good cook.

Loath to miss any one of the many courses, we continued with the celery soup and found, despite the apparent absence of any vegetable, that it was thick, rich and tasty.

For a main course, I tried the turkey schnitzel and was pleased to see that the meat had been properly beaten so that it was thin and crisp. What made this schnitzel unique, however, was the fact that it had been fried in schmaltz.

With the meat came tinned peas and spaghetti, also redolent of schmaltz. The chicken fat and onion-taste could only improve the former and even had an interesting effect on the latter. I remarked that by making properly cooked pasta with schmaltz I could undoubtedly cause a culinary sensation in Italy.

WHERE the schmaltz was definitely out of place was in my companion's "oriental kebab," a dish that fell a little short of the homey but good standard of the

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### THE JERUSALEM POST MAGAZINE

FRIDAY, APRIL 13, 1978

# Theatre of togetherness

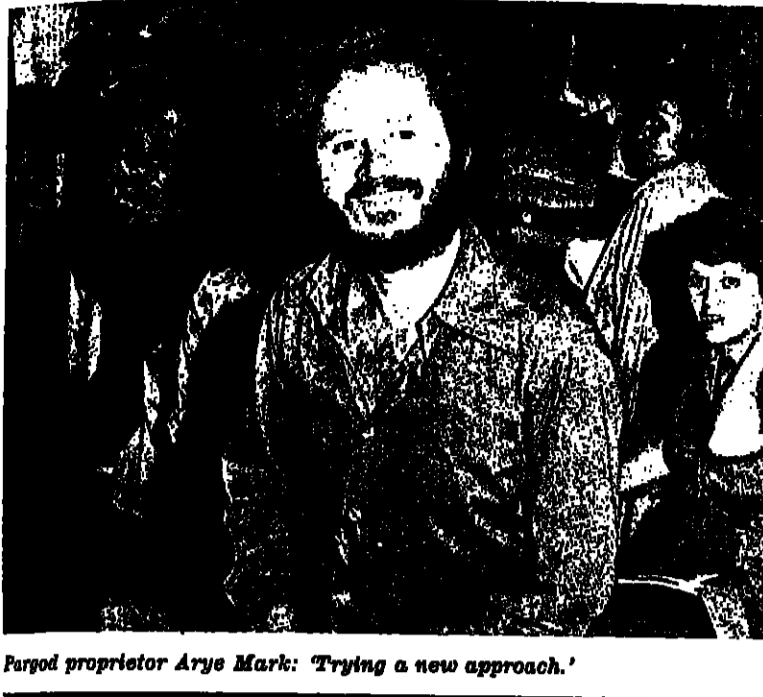
THE OWNER of Jerusalem's Fargod Theatre is known to his friends as "Slayphus." During the 10 years since the club's opening in a tiny two-room apartment on Tzipori Street and its move three and a half years ago to its present home on Bezalel Street, Arye Mark has more than once thought he wouldn't make it. Like his mythological namesake, no sooner does he get his boulder to the top of the hill than it rolls back down to the bottom, and he must begin heaving it up again.

Mark's latest "boulder" is the popular jazz night that has filled the club to capacity with Jerusalemites and non-Jerusalemites every Wednesday. "There just isn't enough money to cover the performers," says

Mark, as we talk in the little apartment above the stage that triples as office, dressing-room and his own living quarters. "The place seats a hundred people. At IL80 a ticket (IL45 for students), the most we can make in an evening is IL5,000. This barely pays for the performers, their transportation and advertising. It doesn't come near the cost of keeping the place open for one night."

Indeed, this year is a particularly shaky one for the Fargod as far as finances go.

"For the first time in 10 years I



Fargod proprietor Arye Mark: 'Trying a new approach.'

## ON THE TOWN Ruth Podhoretz

Mark has applied to the Education and Tourism ministries without success. "If the government is giving financial aid to other theatre groups in Israel, the Fargod should not be excluded," he maintains.

BUT FINANCE is not the only problem facing the Fargod, and

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(Continued from page N)

dropping the jazz night is not the only change taking place. Having reviewed the rather set repertoire of plays, poetry readings and pantomime that the theatre presents, Mark has come to the conclusion that it is time to "clean out the closet."

"The crowd that comes to the Pargod is a fairly regular one, and by now they have already seen most of the repertoire," he explains. Besides adding new material, he feels the need to revise the old: for example, the poetry readings.

"For some reason, poetry readings are the least successful of all the programmes — there's always the same number of people on the stage as in the audience. This surprised me, because the sale of poetry in the bookstores here is extremely high. The failure of the readings could be attributed to the fact that the reading of poetry is a personal kind of experience, not quickly and easily shared with strangers.

"In any case, it isn't drawing a substantial crowd. So now we're going to try a new approach. Instead of actors simply reading poetry, they will put on a play through the medium of poetry."



Interior view of the Pargod club on Jerusalem's Rehov Bezael.

A play of this kind, directed by Reuven Morgan, is expected to be ready for performance by the end of the month.

Basically, Mark wants to return to his original emphasis on theatre as a medium for reaching people.

"It is more than mere entertainment," he said. "It is a way of giving people something to identify with — a way of helping them understand their own situations better."

He feels this is especially important for Israeli audiences who, he claims, are not used to the theatre. He himself has written a play about the adjustment problems of an immigrant family, which he hopes to put on this year.

Another project he is working on to inspire the identification of the audience is a trilogy of plays by Ibsen, Strindberg and Albee, dealing with the problems of women and men in society.

MARK SEES the physical set-up of the Pargod as encouraging the special closeness he is striving for. The low wicker tables and stools fill the place and reach the stage.

"The physical proximity gives an emotional contact, not only between the people in the audience, but between the performers and the audience as well," he said. "As a matter of fact, the Pargod has been likened to a womb."

Although he is switching the focus back to his true love, the theatre, Mark ends Wednesday

night jazz with a heavy heart. "I wasn't raised on music, and don't know much about it," he said, "but I felt that the jazz night was important for the community. Not only did it give Israelis and tourists somewhere to go to hear good jazz, but it was also a meeting-place that brought them together. I still haven't really accepted the fact that it has ended. Hopefully that will be only temporary."

Are his theatre plans revolutionary? "Not in the least," he replies with a shrug. "The Pargod is still a conventional theatre. You have to work within the system before breaking it; you have to learn to walk before you can run."

Nevertheless, Mark is aiming at the unconventional. "Come and see me again in 10 years' time," he chuckles. "It took me 10 years to get to where I am now; it will take another 10 to get to where I'm going."

But will the Pargod be able to sustain itself for the next 10 years (or even one, for that matter) without financial backing? "I try to be optimistic as possible," sighs Sisyphus. "I guess I'm hoping that eventually my appeals for aid will be granted." □

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Tues. 17.4.79 - 11.00  
"BUBADIN" PUPPET SHOW. Same as Sunday 15.4. Free admission to Museum  
Thursday 19.4.79 at 11.00 a.m. and 3.30 p.m.  
Film: "THE ADVENTURES OF THE ROBOT"  
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Film: "THE ADVENTURES OF THE ROBOT"

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PESSACH: Fri., Sat., Eve of holiday, holiday 10-2/Sun., Mon. 10-5/Tues. 10-2  
SHRINE OF THE BOOK AND BILLY ROSE GARDEN: Same as Museum  
Tues. (17.4) ROBERT CROWN FREE DAY. 10-2  
Rockefeller Museum, Fri. and Sat. 10-2  
PESSACH: Eve of holiday, holiday 10-2/Sun., Mon., Tues. 10-2  
FREE GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun., Mon. 11 a.m.  
FREE GUIDED TOURS IN HEBREW AT THE ISRAEL MUSEUM: Sun., Mon. 11.00 a.m.  
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**Extra tricks**

**BRIDGE**  
George Levinrew

HEINRICH BERGER and Peter Manhardt of Austria were second in the four-session Phillip Morris Cup at the recent Festival. In today's deal, Berger had to find two extra tricks in order to make his contract.

Manhardt  
North  
♠ Q 7 6 2  
♥ 10 8  
♦ K 7 6  
♣ K Q 6 4

West  
♠ 8 7 6 5  
♥ K 8  
♦ 10 8 7 5 3  
♣ 9 8

East  
♠ 2 D 9 8  
♥ 7 8 4 3  
♦ 10 8 7 5 3  
♣ A J 7 6

Berger  
South (D)  
♠ A 7 6  
♥ K 8  
♦ A 6 5  
♣ 10 7 6 2

The bidding:  
North (1) South (2)  
3 ♠ (3) 3 NT

The bidding was Blue Club (1) 12-17 points (2) Forcing to game, asking for information (3) 10-17 points, no four card major On the opening lead of a diamond, won by the queen, the defence gave nothing away. Clubs looked most promising for extra tricks so a club went to the queen and ace. No luck so far, since Berger had hoped to find the ace with West

East returned the deuce of hearts, suggesting that he held a four card suit. Declarer played low and West won with the king. Back came a heart to the ten, jack and ace. Now the heart queen would be one of the needed extra tricks.

Berger now began an attack on spades, leading to the jack and king. The king was not with West, but perhaps there was continued with a heart to South's queen. Two diamonds were now followed by the spade ace and jack, leaving this position with the lead in dummy.

North  
♠ 6  
♥ K 8  
♦ 10 8  
♣ 9 8

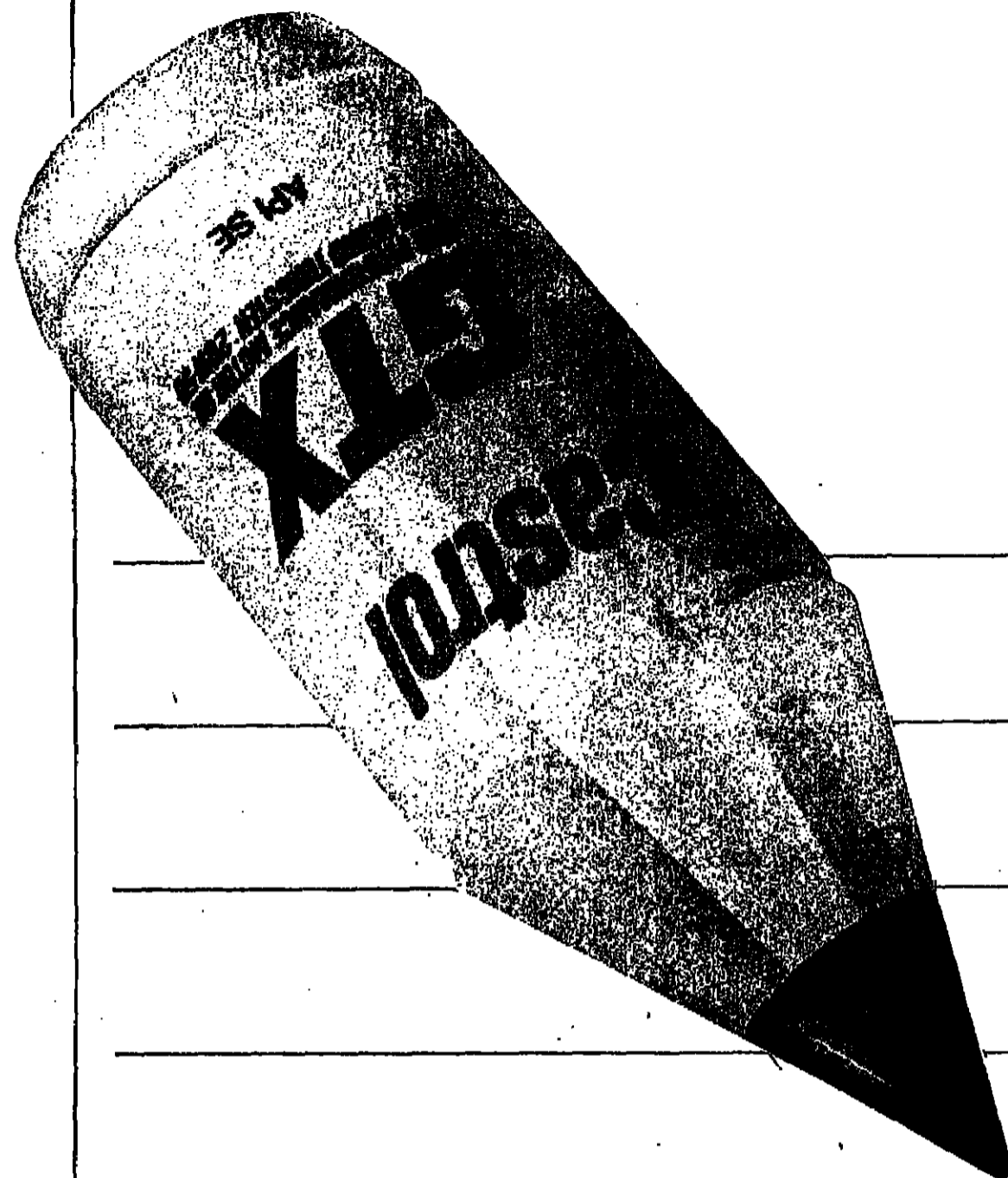
South  
♠ 10 7 6  
♥ 7 8  
♦ 10 7 5  
♣ 7 6

IT IS UNUSUAL to bid a slam in only three bids. A splinter bid made this possible in the following deal played in an Israel championship match by Yehoshua Shorosh and Walter Nierinski of Jerusalem. (The splinter bid as a response to partner, skips two rounds of bidding, bids a suit with a singleton or a void, indicates a raise in partner's suit, and shows an interest in a slam.)

West opened the bidding with one spade and East responded with four diamonds. West was sure that East must have at least one ace. Surely there were no spade losers. There might be only one minor suit loser. And hopefully the one heart loser could be taken care of.

To set the hand, North would have to lead hearts and South would have to lead the king. Hearts were not led and the club suit was established for the discard of the losing heart. The deal was played 24 times and this was the only time the slam was made, thanks to the splinter bid. □

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P. 13

هكذا من الاصل

# The ones that won't get away

The phenomenally successful 10-year development of trout breeding at Kibbutz Dan in the Upper Galilee isn't just a fisherman's tale, writes *Jerusalem Post* reporter YA'ACOV FRIEDLER. The photographs below were taken by Zvi Roger.

ISRAELI farming has won renown and markets throughout the world. And at Kibbutz Dan, in the Upper Galilee, five men who breed cold-water rainbow trout probably outshine our most shining farming accomplishments, if only for sheer intensity.

On 1.25 dunams (1,250 square metres) they breed 150 tons of trout a year, which fetch a wholesale price of IL78 a kg. (VAT excluded) for a total turnover of IL12m. And almost all the water they use is returned to the River Dan, from which it is taken.

The history of trout farming in the Upper Galilee goes back to the early years of the kibbutz, which was founded in 1939. Some of the European pioneers recall catching their breath as they put their feet into the cold waters of the Dan and realized that the river would be good for trout breeding.

They tested their ideas and successfully bred some trout, but they had to give up the enterprise because of their hostile Syrian neighbors who made it impossible for them to work safely so near the border.

The progeny of the early trout, which have now grown into large specimens, are still occasionally seen in the river, a tribute to the kibbutz veterans.

After the Six Day War, when Israel advanced into the Golan Heights and pushed back the border, the second-generation kibbutz settlers revived the idea, and in 1968 they set up the trout farm.

They built a series of elongated breeding ponds, more like canals than ponds in shape, 30 metres long, three metres wide, in order to provide the hydrodynamic properties that cause the water "flow," and give the fish the necessary feeling of swimming upstream.

The kibbutzniks lined the ponds with easy-to-clean white tiles, imported trout eggs from Italy and went into business.

THE WATER from the cold Dan River is pumped into the ponds at one end, flows down their length, is drained at the other end, and then replaced in the river, with only minimal loss.

In the first full year of operations, the Dan trout breeders raised 15 tons of the fish and sold most of it to high-class hotels and restaurants whose gourmet clients, many of them tourists, were willing to pay for the relatively expensive, tasty fish.

Now, 10 years later, yield has increased up to 150 tons, according to the director of the trout farm, kibbutznik Uri Carmi. And he expects to continue expanding in order to satisfy the growing demand.

Trout fishermen compare stories about the ones that got away, but at Dan, the men simply push the fish towards one end of the pond where they are scooped out by the dozen in bucket-like nets and sent straight to market in a refrigerated truck.

Carmi said that the five men at the farm "earn the highest daily income" in the whole kibbutz, but declined to give actual figures. In fact, the five men are engaged in an activity that produces an annual turnover of IL12m., and the calculation from there is not difficult to make.



(Above) Part of a day's "catch." (Below left) Feeding time at the fish farm. (Below right) Canal-like ponds.



THE DAN'S water has an almost constant year-round temperature of 15.5 to 16 degrees Centigrade, which is just fine for the trout, but it gets a little cold for the breeders when they have to jump into the ponds for the catch during winter. The water in the ponds is completely changed four times every hour, a fact made possible by the generous flow of the river.

The breeders raise the trout to a size of about 350 grams for marketing, which is a little better than on the European farms. They reach this size within a year — "and we could easily grow them bigger, to 400 grams and more," Carmi noted. But the hotels and restaurants which still make up the bulk of the customers, prefer the three-to-a-kilo size to provide convenient portions.

more," Carmi noted. But the hotels and restaurants which still make up the bulk of the customers, prefer the three-to-a-kilo size to provide convenient portions.

TROUT BREEDING is not without its problems, the biggest of which is the high coefficient of food they eat. To produce one kilogram of trout, two to two-and-a-half kilograms of feed are used (the feed consists of fish or meat meal and chicken waste), and the Dan breeders are working hard to improve the ratio.

Another problem comes in the form of night herons that swoop down to feed on the fish after dark. The breeders are constantly experimenting to beat this menace; the latest deterrent involves playing recordings of distress noises to frighten the birds away.

A farm of such value needs careful watching, of course, and a nightwatchman is a permanent fixture. He must watch out particularly for a breakdown in the water flow. With 4,000 to 5,000 cubic metres of water flowing through the ponds every hour, a small block at the drainage end is enough to cause an overflow and a loss of valuable fish, which would either die or be washed away into the river.

"We are particularly anxious about our trout being washed into the river. This attracts fishermen, and once they start, the ponds, with their high-density population, will become an irresistible attraction for them," says Carmi with a wry smile. "We prefer the fish to die if there's an overflow."

FOR THE time being, the farm is not big enough to warrant its own egg production, and two million eggs are imported each year from Italy, Norway and Denmark.

The importation of eggs is a tricky business as the eggs, stored in ice-cooled canisters on net shelves, must reach the farm within 24 hours. Any delay on the way, or even sloppy handling, is fatal. Much money is invested in getting the eggs to the farm on time.

The European breeding season lasts from November to May, and in order to ease the pressure, the breeders are now importing eggs from Australia, too, where the seasons are reversed.

The two million eggs produce a million fry, and of these one-third fail to survive their first six weeks. In the final calculation, taking into account air-freight charges and the high mortality rate, each "fertile" egg costs the breeders 20 agorot.

When the fry emerge, they are placed in sheltered, indoor breeding tanks. For the first three weeks they need no feeding, subsisting on the tiny sac of nutrition with which they are born.

Then they are transferred into feeding tanks and gradually put into the breeding ponds, being shifted as they grow bigger to the marketing ponds and, finally, to the dinner table, one year after arriving at Ben-Gurion Airport.

For Kibbutz Dan and Israeli farming, the cold-water trout are a red-hot success. □

# The harvest of Rev. Moon

On a recent visit to California, ARDON FRANK spent a weekend with the Moonies.



(Richard Neville)

WHEN THE JONESTOWN mass suicide hit the headlines, I was hitchhiking across the United States. The details of the gruesome episode and its cultist background unfolded in an Omaha newspaper, on a Denver TV screen and in countless radio broadcasts as I travelled along the highways of Utah and Nevada to the West Coast. Several of the drivers who eased my passage westward had words of warning about getting involved with the crazies and religious freaks of California.

San Francisco on a Friday afternoon. I was strolling through the magnificent Berkeley campus of the University of California when a young couple approached me and struck up a casual conversation. As I walked and talked with the smiling Japanese student and his bright-eyed American girlfriend, nothing could be further from my mind than California's "crazies" and religious freaks. Their open friendliness and clean-cut appearance were totally disarming and, when they invited me to that evening's "International Dinner of the Creative Community Project of San Francisco," I accepted without hesitation.

After a delicious buffet supper of spaghetti and salads, the guests shared an evening of music with the convivial hosts. Piano, guitar and violin performances were followed, almost incidentally, by a slide show of the CCP's farm in northern California. That was all — just some very attractive slides. No lecture, no sales pitch. Midnight, with no place to sleep and counting my cents like any true hitch-hiker, I was only too happy to accept the invitation extended by Helen, the amiable girl from Berkeley, to board the CCP bus north to one of their farms. About half of our fellow-passengers were veteran CCP

members. Helen informed me, the rest newcomers like myself, apparently drawn to the group by the "good vibes" exuded by its members.

Crossing the Golden Gate bridge, we travelled north to our destination somewhere in the Sonoma Valley wine region. When we arrived at the farm, we were taken to two dormitories, men and women separately. With a generous fire burning in the corner hearth, we spread out our sleeping bags and settled down for what remained of the night.

So, unsuspectingly (today I might add gullibly), began my three days at a preliminary indoctrination seminar at a Moonie farm. However, it was only after I had left that I discovered that the Creative Community Project is nothing more than a front for the Unification Church of the Reverend Sun Myung Moon, the Korean preacher who is capturing the minds of a growing number of American youth.

MOON WAS BORN in North Korea around 1920. Fleeing from the communists to South Korea in 1964, he founded the "Holy Spirit Association for the Unification of World Christianity" and ordained himself. While he claims his "church" is Christian, it has been rejected by all official bodies.

According to his alleged divine revelations, Adam and Eve were supposed to have perfect children, but the seduction by Satan in the form of a snake resulted in the fall of man. Jesus was to redeem mankind from sin, but he bungled things before he could father a new race of perfect children. Now, Moon preaches, is the time for a second Christ, who will fulfil God's original plan. This Messiah's identity will be revealed before 1990, he has prophesied. Moon confides little else about the Messiah, except that he is a

Korean, born in 1920.

Moon has been accused of holding fascist views and serving as a propagandist for South Korean dictator, Park Chung Hee. He has also been denounced as a charlatan. While he enjoys the messianic opulence of a 25-room mansion on a vast New York estate, the thousands of Unification Church devotees live an ascetic life. They do not drink, smoke, take drugs or indulge in sex (for fornication is a sin). They work long hours, eat bland food and rejoice that they are pioneers ushering in a golden age. They rarely, if ever, see their leader.

There were headlines in 1976 when the Unification Church bought the New Yorker hotel and the adjoining Manhattan Centre in New York for \$7m. Moon has extensive real-estate holdings in many states, particularly New York and California, and also has economic interests in South Korea and Japan. Most of the money comes from the dedicated work of the thousands of his followers who sell flowers, peanuts, records and other wares on the streets, while others work in various "church" enterprises. They receive a small allowance, but almost all their earnings go to Moon. In the U.S., all this money is tax free, since it is used for "religious purposes."

Much of the controversy about the Moonies' movement, as about some other American cults, stems from the charge of brain-washing. Parents have complained that Moon has taken control of their children's minds, and there have been several much-publicized cases of Moonies who were "kidnapped" by their own parents and "deprogrammed."

All this I was to learn only later. That Friday night, mind-manipulation by the Moonies simply did not occur to me. This was to be a weekend of indoctrination of the subtlest kind. Not once

during the entire three days, was there a mention made of either Moon or the Unification Church.

ON SATURDAY morning we were woken by the sound of Josh, one of the farm's counsellors, singing Al Jolson's "Red, Red Robin" to the accompaniment of his guitar. This was the CCP reveille, infinitely more soothing to the soul than a raucous bugle-call. Soon everyone was up and climbing a nearby hill to a forest clearing for morning exercises. These were all done in a closed circle, holding hands.

Helen was constantly at my side and she accompanied me everywhere, even waiting for me outside the washrooms. At the time, I ascribed this to my personal charm. Only afterwards did I realize that constant supervision is an integral part of the Moonies' indoctrination process. We were told that ours was a "family" experience and that, in order to fathom this family living, we would have to cooperate and act collectively in accordance with our counsellors' directives. There was no free time, and if one of the newcomers wandered off alone, a CCP member was quick to retrieve him.

That first morning Josh made a short speech, requesting that we all refrain from smoking, drink or drugs for the duration of "our spiritual seminar." It was when he closed his address with a prayer to "Our heavenly Father" that I began to get an inkling that I was involved with some kind of religious cult. Also, the references to our group were not to "a family" but "the Family." But the significance of this subtle difference escaped me at the time, and any apprehensions I might have felt were rapidly dispelled by the warm camaraderie I was sharing with my new friends.

The counsellors split us up into small groups of about half-a-dozen

newcomers, an equivalent number of CCP "escorts," and a group leader. Mine was John, born into an American Protestant family, who had spent six years as a Buddhist before discovering the Family and his new faith. He directed the Unification Church commune in San Jose.

The new group-members were a girl from New Jersey, two Jewish girls from New York City, a Canadian Jewish law student, an Iranian studying at a Los Angeles university, an American Indian girl from one of the West Coast reservations, and myself, an Israeli tourist. As far as I could establish — and my hosts were very evasive about answering questions — I was the only Israeli on the farm, although I was told that several weeks previously, two Israeli girls had spent some time there.

DURING THE DAY we heard several lectures by the spiritual head of the farm, a Dr. Duerst, who claimed to be a lecturer at Berkeley and a student of the eminent psychologist, Maslow. Duerst was Jewish, intelligent and apparently well-versed in the Old and New Testaments, the Talmud and the Koran.

His talks dealt with such themes as "the love that conquers all evil," "the vileness of communism and atheism" and "the greatness of Christ." They were eloquently delivered with numerous anecdotes and jokes. He invariably had his audience cheering and clapping wildly by the end of the lecture. Duerst was idolized by the CCP members and they hung upon his every word, regarding it as holy writ.

Before and after the lectures we sang spirituals and pop songs, with words adapted to the message. Then John took our small group aside for a more in-

imate discussion, which was basically a rehash of Duerst's lectures. One of the chief messages was that loyalty to our new family transcended loyalty to our biological one. The virtues of being a martyr for the Family, if this became necessary, were constantly stressed.

After one lecture on the teachings of Jesus and the customary sing-song, we listened to the testimony of a nurse from Michigan about how she found meaning and happiness within the Family. She declared that she felt much closer to "the Doctor" and his Japanese wife than to her own father, whom she hadn't seen in 12 months.

Even our ball games in the afternoon were part of the gulleful indoctrination process. Our teams were named "the Holy Rollers" and "the God-powered Cowboys." In defeat, we were told to find consolation in the other team's victory. "Your victory is our victory," and "We rejoice in your victory," we chanted and screamed in unison after being routed by our opponents.

We also played a game known as "Messiah," which was really the classic tag. The person who was "it" was designated the "Messiah," and it was his duty to save the world by tagging all the others. I discovered in the course of this game that I had great masculine attributes.

WHEN I ASKED where I could put some letters and postcards, I was told to deposit them in "the Family mailbox." No stamps were necessary; the Family would take care of the postage. Needless to say, none of those letters ever reached its destination.

By the end of the second day, I already began to sense that I was being tactfully prodded to leave the farm. Whether they are trying to sell you flowers or get rid of you, the Moonies are always suspicious and smiling. Apparently the Zionist and Jewish arguments I had put forward in keeping with the CCP at the time were not convincing. Or maybe it was something I'd written in one of my letters.

Looking back later, I realized that every time a member of the group expressed an interest in some aspect of Israeli life that I had raised, such as communal life on the kibbutz, John had steered the conversation in another direction, and once or twice gently admonished me for bringing in "irrelevancies." On one occasion, he had chided me and Israel for being "zionistically chauvinistic." He told me that "if Israel would but practise love in the region, all would be well."

On Monday morning, I was escorted to the group's bus by Helen and the twinkling eyes and driven to the highway. The other members of the group were invited to stay for the week-long seminar. In order to cover the cost, they could either do an additional week at the farm or at another CCP project in Pennsylvania.

I must say I was rather relieved to get back on the open highway, on my own, waiting for a chance car to take me on my unscheduled journey.

A week later, I was approached in San Diego by two brightly smiling, well-dressed youths with "The Family" in their eyes. "Will you like to join us at an indoctrination student evening at the San Diego Creative Community Project?"

"No thanks," I responded, "I'm trying to catch the next bus heading going east."

## The cult phenomenon

Powerful techniques of mind control and persuasion are 'flooding the brains' of millions of Americans.

CULTS ARE flourishing in the U.S. Millions of Americans have already surrendered their minds, wills and freedom in exchange for the revelations, instant cures and "happiness" dispensed by a bizarre array of gurus and self-proclaimed Messiahs.

An NBC survey puts the number of cult members in the country at 10 million, while Ted Patrick, the well-known anti-cult activist, who has abducted hundreds of brainwashed devotees from their cults and "deprogrammed" them, doubles that estimate.

Powerful techniques of mind control and persuasion, as well as increased violence, may make the 1980s the era of outlet cult-men and megalomaniacs as millions more drop out of mainstream society. This is the alarming vision of researchers Jim Siegelman and Flo Conway, who have been studying cult movements in the U.S. for more than five years.

In their recently published book, *Snapping: America's Epidemic of Sudden Personality Change*, they attribute the growing phenomenon of cults to a new form of mental illness which they term "information disease." This is a mental and emotional disturbance caused, not by drugs, germs or physical force, but by information (in the scientific sense) flooding the brain.

Constant suggestions and commands by their leaders, extended hours of meditating to the sound of their own breathing, chanting in Sanskrit or simply spending an arduous weekend in the country listening to incessant lectures in Korean — these and similar methods have the power to alter and destroy the brain's information-processing. The way is then clear for the inculcation of new ritual experiences, and the direct indoctrination of the cult's message.

TRANSCENDENTAL MEDITATION is a discipline that not many are likely to associate with the cult phenomenon. Six million Americans and millions more around the world have studied the technique, which has been acclaimed as a safe, instant, non-chemical tranquillizer.

Siegelman and Conway report, however, that advanced TM meditators describe being trapped in a state of mind that Maharishi Mahesh Yogi calls "cosmic consciousness." Extended periods of meditation can apparently cause the entire personality to "dissolve," leaving the meditator withdrawn and detached from the world around him and subject to hallucinations.

This is one of the things the researchers find frightening, as the seemingly innocuous meditating technique can create the basic climate in which the "hard-core" cults spawn.

For many years, cults were viewed with little more than curiosity by all except those parents whose children left them for such organizations as

the Divine Light Mission, the Children of God, the Tony and Susan Alamo Christian Foundation. The occasional emergence of a Charles Manson was regarded as no more than a freak phenomenon. It took Guyana and the mass suicide and murder of over 900 members of Jim Jones' People's Temple to make people sit up and take notice.

THE CHURCH OF SCIENTOLOGY is probably the largest of the cults, claiming three million members worldwide. Members tend to be young, drifting and fairly well educated. Founded in the 1950s by science-fiction writer L. Ron Hubbard, the discipline is based on "Dianetics" (counselling to eradicate negative memories in the unconscious) and a belief in "Thetans" (universal spirits reincarnated in human beings). The cult has assets worth many millions of dollars and all its earnings are exempt from U.S. taxation. Scientology training costs a minimum of \$825 for a basic course of 12 hours and more than ten times as much to ascend to its loftiest heights.

THE CHILDREN OF GOD, the most zealous of America's Jesus People in the '60s were inspired five years ago by the Comet Kohoutek to abandon the U.S. and many have drifted off to Europe and North Africa (especially Libya where Muammer Gaddafi has been proclaimed one of their prophets). Founder Moses "Mo" David (formerly David Berg) claims to have 8,000 missionaries, who have made two million conversions. The male Children support themselves and their leader by hawking books and records and begging. The female Children are encouraged to become "Happy Hookers for Jesus."

THE UNIFICATION CHURCH, whose founder Rev. Moon has declared his intention to "subjugate the world," is a multi-million dollar operation with an estimated 15,000 hard-core working members and many more "supporters." Their technique of "love bombing" is intended to smother the newcomer with love and friendship to make him or her susceptible to their message (see main text).

HARE KRISHNA preaches asceticism and self-denial, its particular form of mind control being based on the chanting of Sanskrit words. Cultists with their Indian dress, shaven heads and single pigtails (to yank them up to heaven) are distinctive figures on the street, selling various wares and recruiting members. Founder Charles Dederich has gradually transferred what was a drug-addict and alcoholic rehabilitation programme into a religious cult with himself as high priest and prophet. His tax-exempt organization reportedly nets annually some \$3m. in profits from sales and \$5m. in donations.

DAVID FRANK

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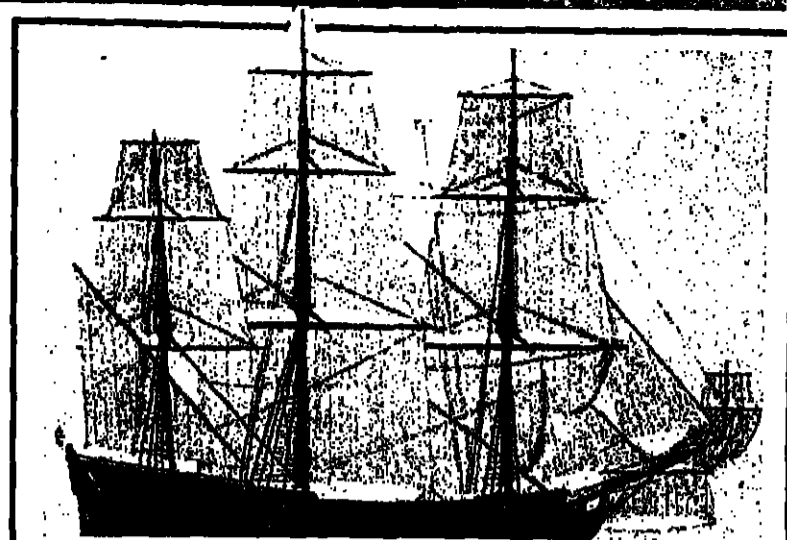
**SP**EAKING of code names, the intelligence crowd should be doing well, since it is their bread-and-butter. Sometimes they even display a touch of humour. "Family Jewels" is the code name for a 693-page document listing some 700 cases, in which the CIA acted in what might broadly be defined as "outside its legislative charter." Some of these cases have made headlines: CIA infiltration of the anti-war student movement in the U.S., the subversive action in Chile, and the attempt to assassinate Castro.

The man who had the Family Jewels list compiled was James Schlesinger, who took charge of the CIA as its reputation began to slide. But the man who took the rap was his successor, William Colby, director of the CIA from September 1973 to November 1976, when he was fired by President Ford. Colby was a professional intelligence man with a good record when he was tapped for the top post. Reading his book, one is inclined to think he would have made a fine director — an able, experienced manager and technocrat — had he served in a different period.

The CIA became a prime target in Congress and the media during his tenure. Colby spent much of his time testifying before a variety of investigative committees, while a competitive press was searching for new exposés. All the Family Jewels related to matters prior to Colby's tenure, but as the man in charge he had to answer for it all. Gerald Ford's post-Watergate White House found it best to "distance" itself from the headline-battered director, and he was finally dismissed.

Now this man whose life was subject to the credo of secrecy has gone public with his memoirs. Cleared by CIA authorities, the book is far from the secret-mongering kind, however. It is a combination of memoir and ideology. Although repetitive in its arguments, it is clear and well-written — thanks to the professional services of journalist Peter Forbath.

Colby is no crusty old-timer who bemoans the loss of patriotism at the hands of a misguided liberal establishment. On the contrary, he accepts the criticism directed



Captain Kidd's pirate ship "Adventure Galley," an illustration from "The Pirates" by Douglas Spilting, the first in a new series of Time-Life Books. Suggested price of \$9.95, the lavishly illustrated book concentrates mainly on piracy's Golden Age which lasted only 50 years, from the close of the 17th century. A.B.

## The family jewels

**HONOURABLE MEN: My Life in the CIA** by William Colby (and Peter Forbath). London, Hutchinson, 493 pp. £5.95.

Neuven Rosenfelder

at the CIA as essentially justified and in line with America's Constitutional foundations. The CIA's image has been tarnished, and its earlier privileged status has changed to the point where it must fend for itself in American public opinion. He therefore believes that the CIA should engage in education, so as to create a public informed about its nature and activities. An informed public, he thinks, will support the CIA out of knowledge rather than the automatic patriotism of yesteryear.

Colby's response to congressional inquiry was cooperative; he did not insist on the need for secrecy. He felt the CIA should not place itself above a government based on checks and balances. Practically he felt this was the right tactic, as the stuff was going to come out anyway. And he was convinced that

"illegal" CIA activities were limited in scope and related to previous years. As CIA director, Schlesinger had issued strict internal directives to operate within the legislative charter. Colby reinforced these directives.

But he under-estimated public sensitivities about CIA covert actions. The disclosures created a furor which stretched over most of 1976. Colby argues that in the long run his approach was correct. The CIA's dirty linen got a thorough public washing, causing the pendulum to swing back in the CIA's favour.

Virtually the only hard punch in this book is aimed at the investigative committee headed by Congressman Otis Pike (another panel headed by Senator Frank Church wins praise). The Pike Committee, Colby says, had a "bunch of ragtag, immature, publicity-seeking" staffers, and its work was a waste of time and money.

Colby also comes down on Jim Angleton, a veteran CIA officer and head of the counter-intelligence section, who over the years took charge of the CIA's "Israel account." Colby

acknowledges Angleton's excellent personal contacts in Israel, but highly personalized, secretive methods eventually made him a liability. While Angleton was in charge, says Colby, there was no back-and-forth consultation between the Israel CIA post and other Middle-East posts. Colby finally moved to retire Angleton.

Colby was in charge when the Yom Kippur War broke out. He hardly throws any light on the subject, except to quote the CIA's own post-mortem analysis which had found earlier assessments "quite simply, obviously and starkly wrong."

**OTHER** material in this book will interest the general reader. Colby traces the emergence of the CIA out of the Office of Strategic Services in World War II. Truman was reluctant to institutionalise intelligence after the war, but the cold war made it a necessity. The dominant trait in the development of the CIA has been the formation of two separate intelligence "cultures," one concerned with paramilitary and clandestine operations (the cloak-and-dagger variety) and the other with analysis and expertise (all those fellows with the degrees). Colby came from the paramilitary side. He was involved in courageous exploits behind enemy lines in France and Norway during the war.

Sabotage and spying have lost out to the sophisticated machinery of information gathering and analysis. This work is aided by tremendously effective technology and hardware. The result is a flow of classified information and assessments emanating from CIA headquarters and made available to Washington decision-makers. Concerned that the intelligence output actually be read, Colby initiated the publication of a daily newspaper by CIA headquarters, catchy headlines and all.

Colby is a believer in the high quality of this output, in its importance to the decision-making process. Intelligence, he points out in this well-reasoned volume, "is vital to action, and can forestall the need for frantic heroism."

## A child of exile

**CLAUDE VIGÉE**, edited by Jean-Yves Lartichaux. Paris, Editions Seghers, 182 pp. No price listed.

Gabriel Sivan

detailed, three-part introduction.

**AS AN** exile from his native land, Vigée is possessed by a deep sense of alienation which extends from the sphere of personal experience to the Jewish people in general. The twin themes of his writing may be described as *Golah* — enforced exile in an America dominated by materialism and prejudice — and *Gesulah* — the desperate, redeeming search for roots which prompted return visits to Alsace and, eventually, the decision to make Israel his home in 1960.

*Golah* is not merely Vigée's own condition, but a dominating feature of Jewish history, even of God Himself, and the exiled *Shokhmat*. Like some Jew of East European origin who weeps over his vanished abode, Vigée relives the past when he stands by the

graves of his forefathers in Bischwiller.

Thus, in the 1954 volume entitled *La Corne du grand pardon*, bitter-sweet memories of Day of Atonement services ("to pray is to listen to the shot of silence") are swallowed up by a sudden recollection of 30 relatives "who were burned alive barely eight years ago/By Gentile hands/in the furnaces of Polish crematoria and elsewhere...Have pity on the ashes of Eshel, O Lord."

No less moving are the occasional glimpses of a Jewish childhood in pious Alsace, the lingering savour of fruit cake and almond biscuits once enjoyed in the flickering light of Hanukka candles, the copper basin used for ceremonial ablution at the Passover Seder, old Monsieur Isaac's annual search for delinquent youngsters who had broken their fast before midday on Yom Kippur, as related in *Motseon de Oanaan* (1967).

A more tranquil spirit pervades Vigée's writing from 1960, when the theme of redemption and return makes its appearance. Yet

there is no fairy-tale end to the quest, even if Kibbutz Ein Hanatziv seems a vision of fruitfulness "at the gates of Eden." The Land of Israel also knows alienation and pain — a dying snake on the Kiryat Gat-Beerseba road, sorawny Jerusalem oats churned into a bloody mess by traffic or left to die in agony as people walk callously by.

New tensions develop: between the life and eternity of Jerusalem and the destruction of Ashkelon, between the nightmare atmosphere at the outbreak of the Six-Day War and the mingled pain and exhilaration when hostilities ended and an anonymous paratrooper could be spiritually transformed for a few fleeting moments when he prayed at the Western Wall.

**ABOVE ALL**, Vigée has come to realise that a measure of exile exists within the return itself. The language of Israel can never be his mother tongue, with all that this entails for a writer.

Unlike his son and daughter, who have grown up here, Vigée feels destined to remain a kind of wanderer — always conscious of menace and death, of war's nearness and inhumanity, even if he has come home. □

## Return of the father

**AND NEVER SAID A WORD** by Heinrich Böll. Translated from the German by Lella Vennewitz. New York, McGraw-Hill, 196 pp. \$8.95.

Jackie Galaun

Germany, 1955. A returned P.O.W. Came home to find That peace was hell on earth: One room, a wife and three kids, Hostile neighbours, raised eyebrows. He took to the streets and to drink, Pinball machines and coffee bars; One desperate show of human resistance. Crying tears of impotence For his abandoned family And never said a word.

A woman, pregnant and deserted, Faithfully loving the man Who roams the streets far from home — He loves her but must find money For hotel rooms in which to love her — Whose life by every criterion is useless Except for the love it inspires in her. Käte, who must explain to her children Things she herself barely understands — And never said a word.

Good folk, who gave of their best Yet failed to inherit the earth; Loving mankind, but branded like Cain. For sins they can't comprehend, Haggard faces under faded berets, Whose tired wise eyes Pierce the proud Catholic parade — The measured tread of spirituality.

And yet Beyond the Church walls Under an open sky An old Negro spiritual Evokes the fullness of Christ: ...they nailed him to a cross nailed him to a cross ...and he never said a mumbling word. And never said a word.

A world where babies dead Are people spared from life. Children perpetually hushed up — Even their mirth is muted — For fear of landladies And self-righteous, church-going citizens. An idiot boy with unfocused gaze Crouched by the heater Muttering inanities to a sugared candy.

Who preferred a world of gibberish To the outer reality And never said a word.

A novel which reads like poetry Reality merging into metaphor: A hymn. For the mild-mannered hero, Rotten-toothed and down at heel Who loved mankind yet could not fit in. And never said a word. □

**IN HIS FOREWORD** to Hamelech Yashen Arba Pe'amim Bayom (The King Sleeps Four Times a Day, Tel Aviv, Am Oved, Drawings by Danny Jerman, 92 pp.), Binyamin Tammuz encourages his young public to keep asking questions, "and be wise enough to know that there is no one answer, but at least two — and both of them dubious." How right. One can only hope the young public keep it in mind as they read this satirical novel, whose black-and-white picture of the world is a perfect one-answer thing.

War is nasty and stupid. Period. People are greedy fools, swallowing the propaganda of wicked politicians without ever bothering to think for themselves. Period. The only good, wise, truthful person in this loathsome world is the artist. Period. In a word, it's down with everybody, and down most with war-mongers and jingolists — and yes, there is a definite anti-Israel slant to it all.

Not that there aren't some redeeming features in this book, even if they're surprisingly few for a writer of Tammuz' stature. Though the Artist with a capital "A" is horribly idealized, the particular artist hero of the story has a lyrical quality about him: there is much beauty in his painful voyage of self-discovery in the opening chapters.

There are a few comic passages, too, and a very funny parody on popular proverbs — though you have to know the originals to appreciate them. You have to know quite a lot altogether to get the point of this gloomy, rather Swiftian satire. Ah well, Swift was punished for his misanthropy by *Gulliver* ending up as a children's story. Maybe the opposite will happen to Tammuz.

For over twelve — and against everyone else.

## Children's books



Miriam Arad

**WITCHES ARE** a positive relief after that, especially if they're the sort that hold their sabbaths in the local supermarket, as they do in *Tanina* (Ramat Gan, Masada, Drawings by Avner Katz, 62 pp.) *Tanina* is an honest-to-goodness witch, green tongue and all, but somehow she manages to create more trouble for herself than for others. Maybe she is too alshod to be really efficient — like the night she dreams her cat has turned into a huge monster, only to wake up and find it has. Why? Because she has failed to close her dream properly, and the monster slipped out through the gap.

The darnedest things happen to *Tanina*. One day she picks a flower in the town park (that's how wicked she is!), and finds a baby inside. What on earth can she do with a baby? She can't even change it to something else, the whole principle of babies being that they grow and change all the time anyhow.

One of the funniest chapters in this book is the last, in which *Tanina* wants to say goodbye and doesn't know how to. Mercifully, she remembers the *Witches Manual*. She opens it and quickly, "without even lingering on the pictures," finds that: "Leavetaking is one of the most difficult things to carry out." "Leavetaking" is one of the most difficult things to carry out. "Leavetaking" is one of the most difficult things to carry out. "Leavetaking" is one of the most difficult things to carry out.

It's time Masada found themselves a good proofreader.

### That night

Karen Gershon

I  
That night they waited shut inside their houses, fully dressed and their belongings packed; small children lay where sleep had sought them up, older ones watched their parents being afraid. And then it came: a brief scream far away, and then another, closer, and another; a youngest child — my ancestor — exclaimed, if they don't see the sign they'll kill my brother!

II  
Where the angel went that night the houses became loud and light; in the slave part of the town they stayed dark and without sound.

III  
I think my mother would have said, not at the cost of so much blood; we shall remain the slaves of life, better the suffering we know... and would have been content enough to weep that it was time to go.

IV  
If we had been the children there — we too went to the school of death — we would have gone where Moses was, enticed from our families by promises that needed us; we would have been his messengers.

V  
In that night slavery passed like a storm; and still, to raise what had been beaten down needed a lifetime between dusk and dawn.

**THE CRAZE** for imparting "concepts" started over the ocean, but it has spread. These things always do and, like "Punk," somehow taking a firmer hold here than in their native land. Out of four booklets imparting the concept of opposites, one is a plain absurdity: *Ro'eah Vesakel* (Educationists, reviewers and whoever else tells us what's good for us — have managed to brainwash the average Israeli parent into believing that children must only read books that improve their mind or soul, and that the merely beautiful, imaginative or funny don't. (I wonder Miss Zarmi keeps afloat.)

As for the stories themselves — they aren't even bad, especially considering that they were written to order. Many are quite pleasant little tales about going to nursery school for the first time, about night fears, or about staying at home with the help when Mummy goes to work. Others provide useful information about the colour of the sky, the four seasons, the denomination of the five fingers of your hand.

Mostly they are *practical* stories: my child refuses to stay at home with the help, doctor. What shall I do? Quite a few are outright tips — e.g., on how to keep your tot quiet on Shabbat morning and let you sleep — and belong by rights in a parents' manual.

In short, there is nothing really wrong with this book, and it's nicely illustrated. But it still makes me shudder.

**WHICH IS WHY** I tell in love with a boy called Alfons Aberg on sight. Called Ellahu in the Hebrew version, he has three books to his name: *Ellahu*, *Ellahu*, *Ellahu* (Hurry Up, Ellahu), *Laila Tov, Ellahu* (Good Night, Ellahu), and *Na, Na, Na, Ellahu* (Look Out, Ellahu), all three written and illustrated by Gunilla Bergström (Ramat Gan, Masada. Translated from the Swedish by Vivien Barsky, about 25 pp. each).

All three books depict a purely male household, made up of five-year-old Ellahu and his father, the latter as often not shown with an apron tied round his waist, and a pipe in his mouth to offset it.

The captivating thing about these two is the sort of light-hearted, equal-rights philosophy that marks their relationship. Not that it's ever stated outright; it is just taken for granted that fathers have a right to refuse to play with their children sometimes and to read the paper in peace. If you are Ellahu, you make the best of it, knowing that "when fathers want to be left in peace, they don't take too much notice of what their children are doing."

Since these are stories from real life, one is about morning dawdling, another about the bedtime agonies of Ellahu's father — the "I'm thirty — I want peace —

nice story, but *Tanina* is more fun. Both are for ages 7-9.

There's a lion in the wardrobe" rigmorale.

The latter ends deliciously with Daddy, sent off to fish Ellahu's teddybear from under the living-room sofa, falling asleep, understandably exhausted, on the living-room floor. There Ellahu finds him, bursts out giggling, puts a blanket over him and goes to sleep himself. Personally, I suspect Daddy of shamming, but we shall never know.

There's a lot of chuckling and giggling in these books altogether, as well as plenty of action, and no trace of cuteness. For once, life is perfect: the pictures are lovely, too.

**AS EVERY CHILD** knows, America equals gangsters, cowboys, Indians, oilwells, and lynchings. Chicago of the '30s equals crime. *Tintin* in America by Herge (London, Methuen, translated from the French by L. Lonsdale-Cooper and M. Turner, 62 pp., \$1.95) equals some dozen miraculous escapes and as many atrocious puns. Who said violence for kids was born with TV? This book, originally written in the mid-'40s, goes crack! bang! smash! boom! with hardly a let-up, and won't the kids love it.

**FINALLY**, there is a series of 13 slightly Israelized science and nature booklets of British origin, in tempting picture-book format, and under the respectable auspices of Tel Aviv University. The Hebrew versions were prepared by a team headed by Professor David Hen (Tel Aviv, Yavneh, 21 pp. each, index). They give some idea, respectively, of what electricity is, how a camera works, how a flower grows, and bees, etc.

The trouble with science for children is that it is necessarily over-simplified, and hence often runs contrary to the child's actual experience. In the one entitled *Meseg Ha'aviv* (The Weather), for instance, after explaining about air cooling off as it rises, the man says, "That's why it always rains a lot in the mountains." Yeah? says the little Jerusalemite. Then why does it rain more in Tel Aviv than Jerusalem? See what I mean? Still, if you have an under-10 child at home who asks more questions than you can answer, he may be happy with one of these. Myself, I'd prefer "Tintin." □

**LEAH'S JOURNEY** by Gloria Goldreich. New York, Harcourt Brace Jovanovich, 450 pp. \$10.00. Evelyn Strouse

**GLORIA GOLDRICH** is what's known in Yiddish as an *erbschittler*, a putter-inner. You want a pogrom, an affair, a murder, a couple of wars, rags to riches, *la recherche du temps perdu*? Goldreich's your girl. You want your heroine beautiful and talented, tragic in the beginning, fulfilled in the middle, philosophic in the end? *Leah's Journey* is just the trip for you.

But if you are the sort of person who spends an hour looking at a picture, who lingers over a single line of prose, who finds anthologies too rich — or too impoverished — for aesthetic comfort, this novel will dismay you. It may not be autobiographical, but it surely includes every piece of territory that Goldreich has ever trod. She knows at first hand or at a close second. Which is not the same as saying that she creates an atmosphere. No; she locates you geographically and historically, but she doesn't immerse you in the place or situation. She is a describer, not an evoker, a reporter, not a teller of tales. As Robert Frost said, "No tears in the writer, no tears in the reader."

IT IS, on the other hand, a triumph of sorts to have written so long a novel: to have taken an 18-year-old girl from revolutionary Russia to New York's Lower East and sent her gravely into the fashionable world of textile design; to have plunged her into

the battle for trade unions; to have placed at her side a husband struggling to become a doctor, and in her lap three sturdy children; to have moved her from the grime of a Manhattan slum to the relative antiseptics of Long Island and later to the absolute empyrean of Scarsdale; and finally to have returned her, however briefly, to the place of her begetting.

Add to this tour-de-force of putting and taking a vast canvas of characters — friends, lovers, teachers, a sister and a brother-in-law, nieces, nephews, and remote cousins — and you have a *Forayte Saga* without the foreskin. This formidable array of material is kept firmly in hand, is never permitted to run away from — or with — the author. The sense of an outline sedulously adhered to, fleshed out with appropriate incidents, local colour, contrasting personalities, is pervasive. Try though she does to open atmospheric doors, Goldreich can't step aside long enough to let the reader through. Her authoritarian presence is no less gratifying, however, than her stylistic incompetence — a deaf ear, a plodding vocabulary, inattention to (or unawareness of) rhythm — and total absence of humour. Perhaps the surest way to separate the novelistic men from the boys is to see how often an author makes you chuckle.

Yet there are many bad writers, even solemn ones, who involve you, because they are involved themselves. Goldreich is involved only with getting it all down. But like your soap opera serial all in one volume, she supplies it. Don't buy it yet, though. Wait for the paperback. □

## Tearless writer

**THE HEROINE** of *Laise by Dawn* Stewart Field (Berkley, \$1.95) confesses to addiction to "Gothlok" romances and then lives through one. The time is 1812 and after, during the American-British war. Beautiful Baroness Laïse Von Doring, half English and half German, escapes from war-torn Europe to England, and enters high society but entices goes to Virginia through a concatenation of events that plunges her into mystery and murder. Though padded out, the historical events (like the destruction of Fort Washington) ring true. The romance, however, is fictionally far-fetched.

Written with naive but salty simplicity, *Caleb's Bride* by Sarah Hess (Playboy Press, \$1.95) reads like a Western. Though it is set in Kentucky in the 1700s, when America was freeing itself from British rule, the war is really only an echo in them that hills. The romance is about beautiful Bostonian Roxanne and Red Indians help to keep the adventure going and so do raw-speaking farmers and hunters (no cowboys, alas).

The *Insiders* by Rosemary Rogers (Avon, \$2.50) comes very close to porn with the vulgar repetitiveness of its accounts of orgies and rapes. Lewthans and homosexuals also play their part.

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## Weepy romances

**DORA SOWDEN**

but the heroine eventually finds love and marriage. The big laugh is that the blurb describes this brutal picture of decadence as "a searing tender story of uninhibited love."

Rebel Helress by Jane Alken Hodge (Coronet, 80p) is set in the latter days of the Napoleonic wars when the heroine, an American girl, finds that her father is an English Lord. She goes to London and enters high society but entices goes to Virginia through a concatenation of events that plunges her into mystery and murder. Though padded out, the historical events (like the destruction of Fort Washington) ring true. The romance, however, is fictionally far-fetched.

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**FOR OUT OF ZION SHALL GO FORTH THE LAW AND THE WORD OF THE LORD FROM JERUSALEM.** (Isaiah 2,2)

כי מציון תצא תורה ודבר ה' מירושלים (ישעיהו ב, ב)

## WELCOME EASTER PILGRIMS

After the Sabbath, as Sunday morning was dawning, Mary Magdalene and the other Mary went to look at the tomb. Suddenly there was a strong earthquake; an angel of the Lord came down from heaven, rolled the stone away, and sat on it. His appearance was like lightning and his clothes were white as snow. The guards were so afraid that they trembled and became like dead men.

The angel spoke to the women. "You must not be afraid," he said. "I know you are looking for Jesus, who was nailed to the cross. He is not here; he has been raised, just as he said. Come here and see the place where he lay. Quickly, now, go and tell his disciples. He has been raised from death, and now he is going to Galilee ahead of you; there you will see him!" Remember what I have told you."

So they left the tomb in a hurry, afraid and yet filled with joy, and ran to tell his disciples.

Suddenly Jesus met them and said, "Peace be with you." They came up to him, took hold of his feet, and worshipped him. "Do not be afraid," Jesus said to them. "Go and tell my brothers to go to Galilee, and there they will see me."

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(The text, Matthew 28, 1-10, is taken from the Good News Bible)

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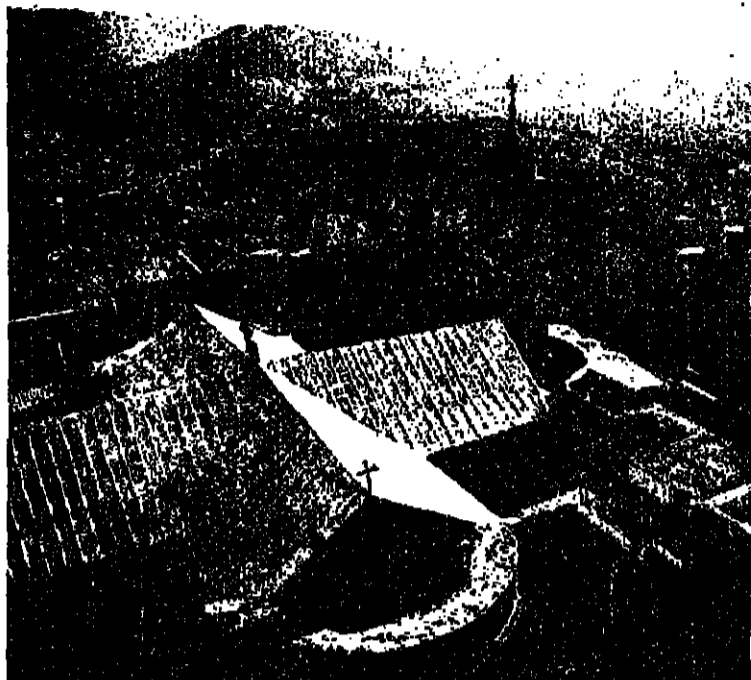
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## Red and circuses

THE 1951 ARREST, indictment and execution of Ethel and Julius Rosenberg on charges of conspiring to steal and sell plans for the atomic bomb to the Russians is the theme of *The Public Burning*. This dubious and tragic episode in American history has resulted in such serious works as *The Implosion Conspiracy* (Louis Nizer) and *We are Your Sons* (by the Rosenberg children), along with countless others which sensationalize the case. Coover milks this story for all it's worth, offering us an original historical-satire narrated by that all-purpose punch-bag, that overly-ambitious oddball, Richard Nixon.

He recalls his own vice-presidency under Eisenhower and the culmination of the '50s red-baiting and blacklisting in the Rosenberg case. It was a paranoid time and Nixon, the character, resurrects it with vigour. The Korean War had just begun. Communism, which appears in the novel as "the Phantom" was rampant in America giving "Uncle Sam something to swing at besides a lot of remote gooks."

Uncle Sam swings at the Rosenbergs with help and counselling from Joe McCarthy, Eisenhower, the FBI boss and star J. Edgar Hoover, an eager, young Dick Nixon fresh from his last arrest on Communism, and a sort of Jewish Uncle Tom, the sitting judge Irving Kaufman.

In Coover's version the

THE PUBLIC BURNING by Robert Coover. New York, Bantam. 661 pp. \$2.95.

Debbie Deutsch

Rosenbergs remain in the background, hopelessly caught in a frame-up. They are literally convicted by the testimony of one man: Harry Gold. Gold had fingered the Rosenbergs as his accomplices along with atomic physicist Klaus Fuchs (who had direct access to the secrets of the bomb while working on the Manhattan Project), and Ethel Rosenberg's brother, David Greenglass.

As the story evolves Nixon, nicknamed "Old Iron Butt," begins to doubt the Rosenbergs' guilt. He attempts to discuss this with a dim-witted, semi-conscious Ike, who is more concerned with golf than with running the nation. Slowly it dawns on Nixon that the Rosenbergs may have been falsely accused by Gold and that, guilty or not, will probably be executed.

This lapse in judgement leads Nixon to indulge in a crazy fantasy which climaxes in his physical and emotional desire for, and identification with, Ethel Rosenberg. It is all acted out in Sing Sing Prison a few hours before the execution is to take place. On a spur-of-the-moment impulse Nixon begs the

Rosenbergs to talk and bare all in order to save their lives as well as make him famous enough to give him a good shot at the presidency.

Coover's style of writing is something of a problem. His lightweight prose style and inflated sense of humour seem inappropriate for the subject, and detract considerably from the novel's moral purpose.

The author is at his best when characterizing the political stars of the '50s. At these times the Nixon figure shows unexpected insight, as, for example, his thoughts on Eisenhower: "No man who thought seriously about things could smile like that."

Or Nixon reviewing the outcome of his famous Checkers Speech, "The most famous dog in the nation since Fala. The goddamn spare room was still full to overflowing with dog collars, handwoven dog blankets, dog kennels and baskets, and enough dog food to feed all of Southeast Asia, sent to us by dog lovers and other lonely people. Some of them had actually thought that my Checkers speech was an appeal for charity!"

The story culminates at the site of the Rosenbergs' public execution in Times Square. It is a combination Roman circus and Broadway spectacle. Everyone is there to see and be seen: William Douglas, Billy Graham, Cecil B. DeMille, Yehudi Menuhin, Hopalong Cassidy, Marilyn Monroe, Mikee Mouse, *Life* Magazine, Captain Video, and Christine Jorgensen — the whole spectrum of American glory and madness. □

## Bloody defeat

"WHAT A WONDERFUL people! They beat our generals, they convert our bishops and they write 'finis' to a French dynasty," Disraeli ruefully remarked when the news of the death in battle of the Prince Imperial, son of Napoleon III, arrived in England.

Just 100 years ago, at a till-then-unknown spot called Isandhlwana, 28,000 Zulus armed with assegais fought and overwhelmingly defeated two regiments, the armed representatives of Her Majesty, including six superb companies of Imperial redcoats, "the flower of Victorian manhood," supported by Gatling guns, the latest Martini-Henry rifles and even new-fangled rockets. A considerable body of cavalry, several contingents of irregulars and volunteers also took part in the battle.

That same day, a few miles away at a place called Rorke's Drift, 110 bewildered soldiers of the 24th Regiment of Foot and a

ZULU DAWN by Cy Enfield. London, Arrow Books, 286pp. 96p.

Benjamin Berlyne

few survivors from the battle of Isandhlwana held 3,000 Zulus at bay for 24 hours and won seven of the eleven Victoria crosses during the action.

THE HEROES of Rorke's Drift had become forgotten men until, in *Zulu Dawn*, Cy Enfield vividly reconstructed the events of that fateful time. The book resurrects Lord Chelmsford, King Cetshwayo and other key figures of the time and together they reenact the tragic and dramatic events that shocked the whole world.

Enfield's narrative centres around several individuals. Only two are fictional and they represent many others like them. For Vereker, the young dashing

"Honourable," deprived of an adequate income by the unequal custom of primogeniture (first come, first served), there remained, as for other 19th century youths in the same position, "the faraway places." On the other hand, Bayele, the young Zulu warrior, although five years younger than Vereker, had no doubts at all about his destiny or the nature of his service. He was one of the InGahamakhosi impi and was determined to bring honour to that regiment and victory to his king.

Although Enfield draws Vereker and Bayele's backgrounds on parallel lines, he does not try to create an understanding between them. When the earth shakes under the stamping of thousands of black feet and the air vibrates to the repeated cry "U-Su-Tu" (kill), Bayele's intention is to kill Vereker and the Englishman, as he faces the same crescent-shaped mass of warriors moving with precision towards him, intends to take as many of them as he can down with him.

*Zulu Dawn* is soon to become a major film. I hope it will be as enjoyable as the book. □

## Dead reckoning

WHEN THE MILLION-TON tanker "Leviathan," largest moving object on the face of the earth, meets Dr. Peter Hardin at sea, it runs down his ketch and drowns his wife. Not unnaturally, Dr. Hardin vows revenge, and hunts the oil-polluting killer across the seven seas, from the hurricane-blast Gulf, in a Bermuda yawl equipped with a comely Nigerian woman doctor and anti-tank mis-

THE SHIPKILLER by Justin Scott. New York, Dial Press. 340 pp. \$9.95.

Martin Sleff

sis launcher. The captain of "Leviathan," a no-nonsense ex-Royal Navy type who is every English schoolboy's nightmare headmaster, despises his obsessed foe, while Israeli

secret agents arguing the pros and cons of shooting supertankers set the background and carry the plot.

The *Shipkiller* clearly is an impossible romance, but who cares? It reads smoothly and is soaked with a love of the sea and its lore. The clash of nations, the games of espionage, and the morality of terrorism are themes that sink to the stern of Dr. Hardin's fierce determination to do an updated Captain Ahab on the pride of the Japanese shipyards.

Mr. Scott has produced a thrilling yarn with a satisfying ending. Even the landlubbers will lap it up. □

## ABSTRACT BAK

Melir Ronnen

SAMUEL BAK was not always a figurative-surrealist painter. In the late fifties and early sixties he painted only abstractions though they were never divorced from his subjective story-telling ideas; even then he was more concerned with getting across emotions and ideas of decay and rebirth (his present main concern) than with the aesthetic problems of relating forms and colours to each other.

This current show of his collage paintings and watercolours (all on paper) is culled from his abstract works made between 1960-68; it also contains a little study of an old woman semi-abstracted from a Goya that marks the beginnings of Bak's ultimate return to his own particular form of realism.

One senses — and Bak confirms — that by 1968 he had gone as far as he could go with abstraction and that by then the message element overcame all else. This also points up one of Bak's weaknesses: a certain impatience with formal problems and a turning to effects to project emotions. This is particularly evident in the large black abstract collages in which the paper has also been pushed and pulled into a series of expressionist effects. Nevertheless, several of these large abstract-expressionist works do hang together in a most effective manner — while others don't, for the reasons outlined above.

These early works also show that Bak was always a tonal artist rather than a colourist; colour

plays no real part aside from accenting tonality and offering relief. Even the pleasant and beautifully handled little watercolours are based on elementary harmonies. This although Bak is capable of producing colours that are beautiful in themselves.

Some of these works are influenced by Matta, others by Dubuffet and perhaps even Turner. But they are part of Bak's past and not something to which he is ever likely to return. (Debel Gallery, Ein Karem). □

A.I. RAPHAEL, an octogenarian originally from White Russia who came here in 1938 from the U.S., is both a Yiddish poet and a poetic artist who has recently devoted himself to the theme of the tree as man's best friend. His huge, semi-naïve, semi-symbolist drawings in carbon-pencil or pen-and-ink, of trees, trunks and upturned roots are imaginary landscapes in which the trunks sometimes undergo a metamorphosis into animals and figures; but the best are those in which his natural feeling for rhythms results in a rich semi-abstracted. Raphael's more recent works have considerably loosened up and he is fast escaping from the literalism that dogs some of the larger works on show. His hundred and zvanzig! (Jerusalem Artists House). Till April 15.

SUSAN AVISHAI shows largely crayon and pastel drawings and "paintings" of everyday objects like books and shoes; and everyday scenes, rather photographic incidents, like the child eating an



Samuel Bak: collage painting, 1968 (Debel Gallery, Ein Karem).

ice cream cone. It's difficult not to look at works like these without making a mental reference to the realism of Norman Rockwell or the pop realism of Wayne Thiebaud. Avishai lacks the former's mastery of draughtsmanship and the latter's feeling for satire and colour. Yet some of her subjects are well handled and the single screen-print is very professional. (Jerusalem Artists House).

MAISON DES ARTS is a new and somewhat unusual venture in the Jewish Quarter of the Old City, a NEW graphic works printed at the Israel Museum's Burston oriental tea house, against a background of "folkloristic" music. It is run by orientalist Scheim, Lifschitz, Nikel, Kupfer-Yury Miloslavsky, who managed a similar establishment in Schatz and Shaul Schatz, went on Cairo before coming here a decade ago. A fuller report will follow. (Maison Des Arts, Rehov April 22. (From April 28 at the Bra Or-haim 4, next to the Shear Levi Gallery, Tel Aviv).

## ABSTRACT SEX

Gil Goldfine

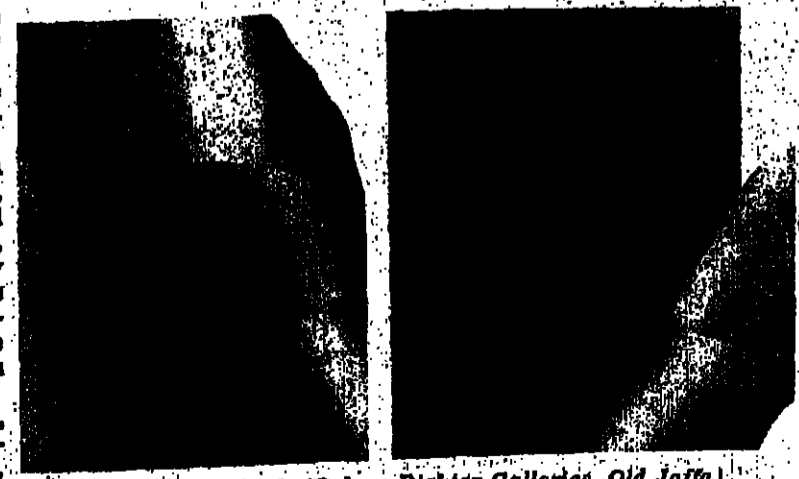
SUSY IGLICKI'S set of large serigraphs is visually engaging despite subjective limitations. A definite beauty is derived from clearly stated, handsomely drawn, hard — edge images imprecisely printed in vivid hues: accented, diabolical reds; acidic greens; electrified purples; and a spectral greyish pearly-pink.

Although Igllicki's intention is to create non-objective studies, the contrasting shapes and forms of her pictures are saturated with pronounced signs of erotic pleasure. All the prints seem to be abstracted allegories based on sexual scenarios. The story lines are handled conceptually, as the acts of embracing, teasing and copulating are graphically depicted, or alluded to, by large exact clean rectangles (obviously a stand-in for the female figure) being captured or torn open by the male's male counterpart, an intruding tubular volume.

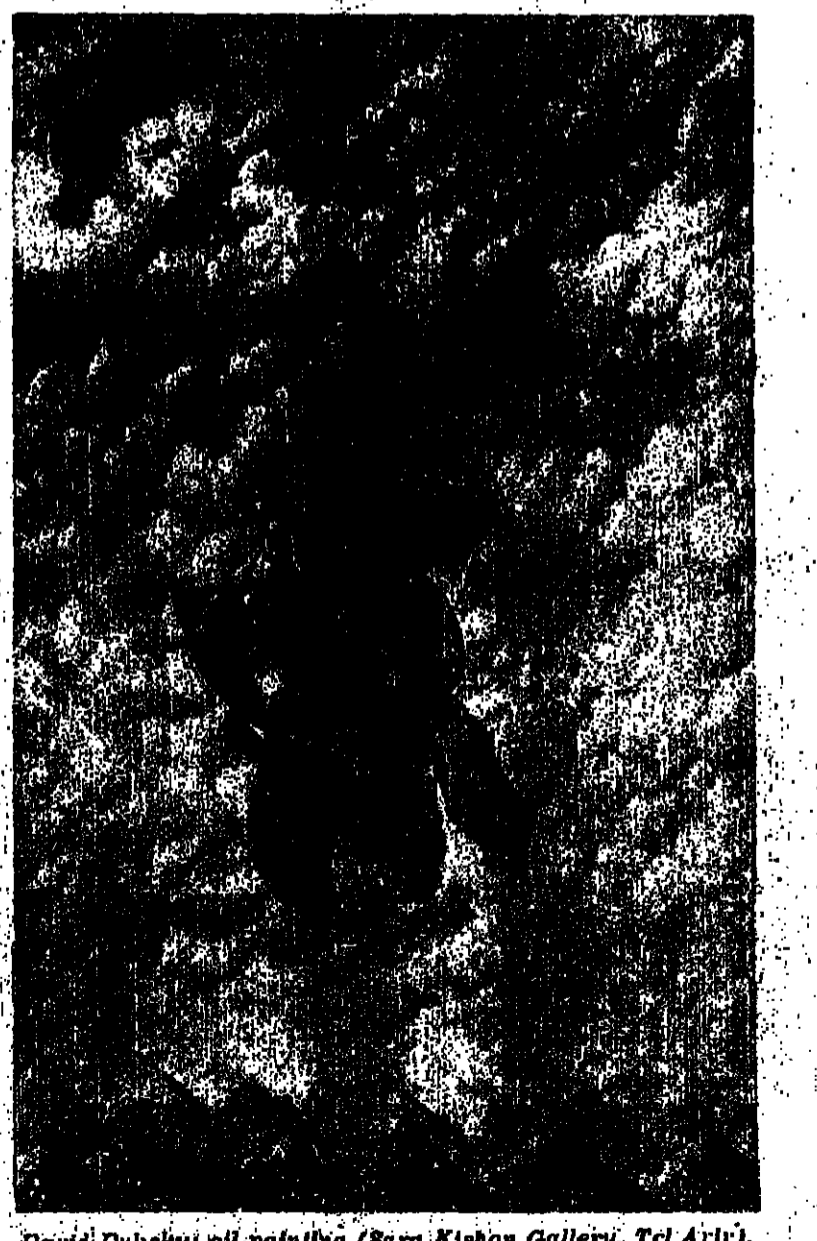
These abstractly printed in tonal gradations, the aggressive penis symbol takes on a magnificent glow, created by the strong and velvety surface modelling. It is the show's most poignant component, for the experience is based on these undulating masses screwing in and out of various planes. Igllicki's tromp l'oeil affects, tied to a hide-and-seek compositional format, are however, rather too repetitive. Igllicki was

born in Austria and lives in Venezuela. She has exhibited extensively in Caracas and Bogota and this is her first show outside of South America. (Delson Richter Galleries, Old Jaffa).

IN similar Freudian spirit, but painting in a true academic fashion, DAVID DUBSKY conjures up all the proper visual phraseology that is needed to create a menagerie of "believable" subjects among those that plumb the depths of our fantasies. His magical scenes are full of our dream world of heroes and adversaries. Bald sunnys, shapely anthropomorphic fiddlers, fair maidens and the ubiquitous flying fish go through their acts with a resolute seriousness that covers the entire exhibit with a dull, parochial cloud.



Susy Igllicki: serigraph (Delson Richter Galleries, Old Jaffa).



David Dubsky: oil painting (Sara Kishon Gallery, Tel Aviv).

IF YOU live in the country, you observe springtime in the new flora. But if you are a city-dweller, as I am, you notice the new shops that have sprung up. On the king of shopping-streets, Tel Aviv's Dizengoff, the annual rejuvenation is more dramatic this year because of the rapid growth of the Dizengoff Centre shopping mall just south of the Circle. There are new points of interest north of the Circle, too.

I would begin a springtime Dizengoff tour at the Centre, easily accessible by bus (No. 5 from the Central Bus Station, for instance) or by car (there's an underground parking garage with access from Dizengoff, King George or Bograshov). If you buy more than IL300 of merchandise at certain stores, including the Hamashbir department store, parking is free.

One year old, this Hamashbir branch is the Centre's veteran. It is, and will remain, the largest single store there, with three well-organized, well-run, shopping floors. It is good to bear in mind that, while this is fashionable Dizengoff, the prices at Hamashbir are the same as at other branches of the Hitadrut-run chain in Klaryat Shmona or Beit.

You don't have to be Rothschild, however, to browse — and maybe even buy — in the more elegant shops at the Centre, several of which are located at street level just opposite Hamashbir.

Drugstore No. 1, for instance, has a fashion section called All Eve and Adam, a delicatessen section (where a small packet of imported Philadelphia Cream Cheese costs IL29.90, and a fresh coconut IL35.90), and an upstairs French-style restaurant (non-kasher).

Then there is Tupper for sportswear and sporting goods, Folgat for Bagir and Van Dyke suits for men and Lady Bagir for women, and a newly-opened glittery shop for Alaska-brand women's fashions.

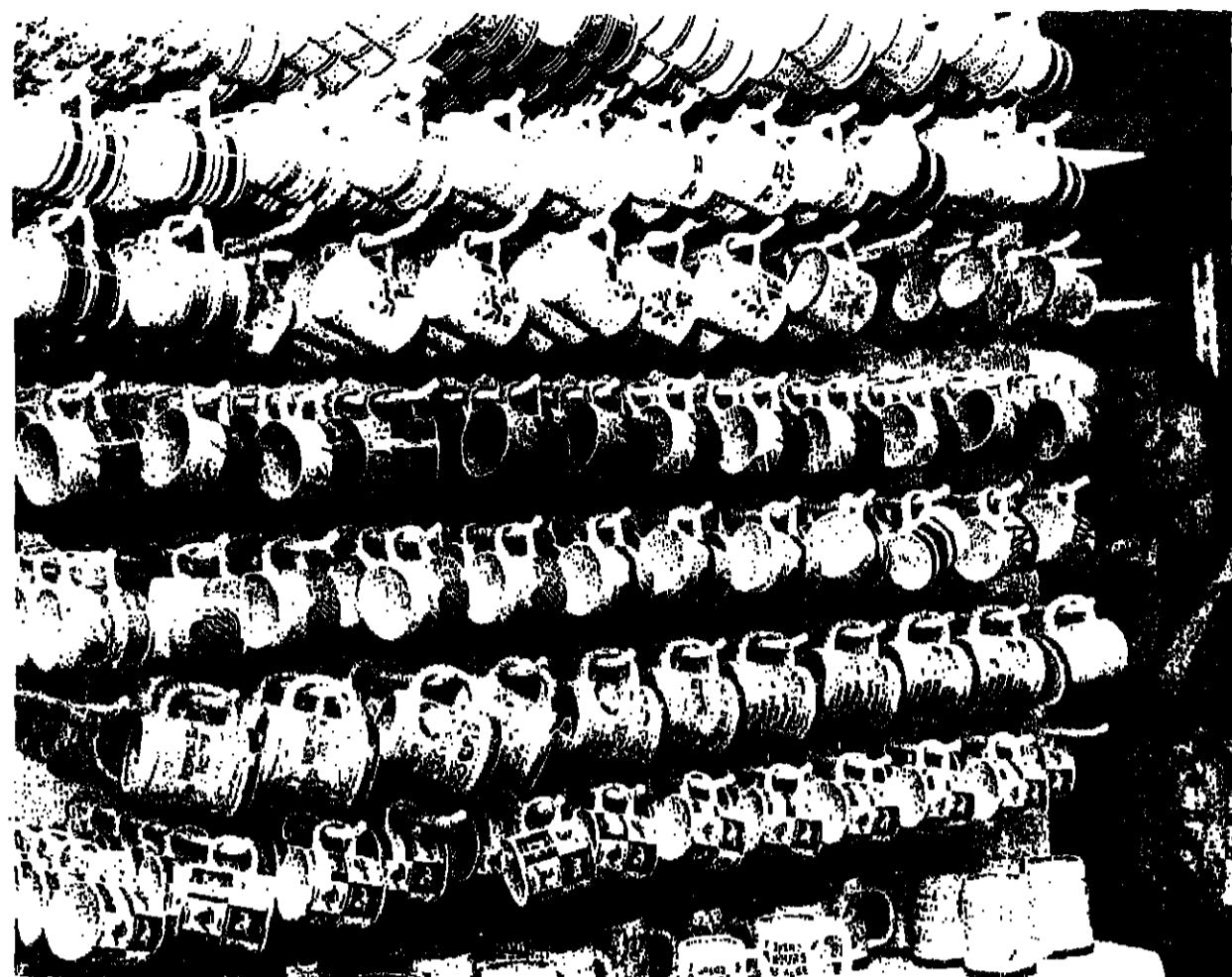
The Lyric bookshop is good for browsing or buying, and there are several household appliance shops, snack bars, and the ever-present bank branches already in operation.

Of the shops facing the street at Dizengoff Centre, 80 per cent are already occupied, according to a spokesman of the Centre, which is a Filiz Enterprises project.

When completed at the end of 1979, Dizengoff Centre will be a dual-level complex comprising 250 shops, with an enclosed mall, air-conditioned and equipped with ramps, stairways, escalators and elevators. Already open is one of two planned overhead enclosed bridges, by which pedestrians can cross from one side of Dizengoff to the other. The view from the bridge is a nice one of the remodelled, dome-shaped Dizengoff Circle with its fountain. Long-range plans for Dizengoff Centre include two towers — one a hotel, the other residential.

ONE OF THE escalators to the mall's upper level takes you to the door of a brand-new interior-decor shop called First Class. This is an expanded version of the popular shop class, located at 224 Dizengoff. Arye Raizin and Gad Leshem own both establishments; the manager of the new 700-square-metre shop is Haim Sharon. Virtually everything in First Class is in modern, good taste. Less commendable, however, is the fact that almost everything there is imported — with the exception of the up-holstered furniture (but even its

# The new Dizengoff



Wide assortment of (imported) mugs, on display at First Class on the upper level mall of Dizengoff Centre. (Nofim)

fabrics come from abroad), a few of the ceramic items, and some paintings and plants.

Potted plants are rather novel in a shop of this kind, but the idea is a good one, as customers can see how the greenery blends with furniture arrangements. You can also buy, for IL250, a California-made electronic gadget that shows you when the plants need watering — a "Mist" Sun Light and Moisture Meter."

Other imported goodies range from Far Eastern paper lantern light-shades from IL100 to a Danish B & O (Bang & Olafsen) large-screen colour television set for IL29,250. Bed linen and towels are from Fieldcrest of New York; dinner services from England and Japan; garden furniture from Italy; baskets and rugs from the Far East, and so on and so forth.

First Class has several ideas for special attractions, such as the benefit auction it held for the Israel Cancer Society on its opening night, the first such event to take place in Dizengoff Centre's indoor plazas.

Another plan is for a Viennese-style orchestra one afternoon a week to entertain shoppers. For gift-shoppers, First Class offers gift certificates in denominations of IL40, IL100 and IL200, and it plans to inaugurate a bridal registry for wedding gifts. Once a week a gardening expert will be on hand to give advice.

First Class is open 9 a.m. to 7:30 p.m. non-stop.

IF YOU LEAVE Dizengoff Centre and proceed north past Dizengoff Circle, you will spot quite a few new enterprises. Just about to open near the Circle is this west-to-east new snack bar called Golden Chips, which — one assumes has something to do with French-fried potatoes. A highly-praised eatery which opened during the past year is Hungarian Buntzes, in the block between

Its name is Contact, and its own description of itself is "an urban kibbutz."

Contact's nine members constitute an economic cooperative which has as its basic principle "no hired labour." The collective has existed for five years, and has run other shops in Tel Aviv, but nothing on this scale. Its five men and four women come from differing backgrounds, but all of them lived at some time on Kibbutz Tse'llim in the Negev. Its spokesman is Moroccan-born, long-haired, full-bearded Roger Derhy.

Handicrafts and folklore are the main concerns of Contact. Another Maskit it is not, neither in elegance nor quality of merchandise. On the other hand, it is more fun. There is a bazaar-like atmosphere, and outsiders can rent sales space for as short a period as 10 days at IL3,500.

Most of the art-work on sale near the entrance (prints, drawings, lithographs) is by members of the collective. They did the interior decor themselves, and also built the stairs that lead to the second floor. The jump motif was the idea of member Yuval, who spent some time in Africa.

There are outside concessions for African and Indian clothing and handicrafts, and you can find Beduin dresses (IL700 to IL1,200) and Gazan cane furniture too. Among the highest-level handicrafts are the leather sandals, clogs, handbags and even wall clocks at the section rented by an outside firm called Buffalo, which also has a shop at 211 Dizengoff and in Petah Tikva. Sandals range from IL490 to IL685. Also lovely, though expensive, are the large, hand-painted silk scarves by a member of the "kibbutz." They cost between IL350 and IL450.

For IL180, and 10 minutes of your time, you can have a computerized, personalized horoscope. You give the computer your name and birthplace, as well as the date, hour and even minute of birth, if possible, and you get back a lengthy horoscope in Hebrew. The computer was programmed by Israeli astrologist Ilan Pecker.

And if that is not enough of a happening for you, you can enter a specially-built fun-chamber with a slanted floor so that you lose your sense of horizontal and vertical. It made me rather dizzy, and I got out as quickly as courtesy permitted.

At present, Contact is open from 10 a.m. to 9 p.m., with a slight break from 2 to 4 p.m. It also opens on Saturday evenings.

"NOT EVERY day is Purim," goes a Hebrew expression. Just before Purim saw the opening of a new shop devoted primarily to costumes, and while it did break business for a week or so, it has survived the rest of the year too. Its aim is to cater to actresses and singers who must have special dresses for stage appearances — and for non-theatrical women and girls who want something dramatic to wear to parties.

The boutique, at 188 Dizengoff — just north of Mandy's Cherry at the Ben Gurion corner, has the rather complicated Hebrew name *Al Heshbon HaBaron*, an old-time expression which roughly translates as "Charge it to the Baron" (de Rothschild of course).

The business is the brainchild of Margalit Gadi, a sabra who studied theatrical costuming in New York and textiles in London. She worked for a while with the Batseva Dance Company. The mother of two small

daughters, Margalit does her designing and sewing at a workshop in her suburban home, while husband Gidon manages the shop, with the help of two assistants. Its show window is cleverly designed to resemble a stage.

Much of the specialness of Margalit's creations lies in the fabrics themselves. Some are local cottons, for which she designs the prints. Most, however, are imported chiffons, veivets, laces, satins, and a frame from Minigallery's workshop will add another IL400 to IL700 to the cost.

Other reproductions on canvas imported from Taiwan, which are sold on street corners here for as little as IL200 to IL400, are not the same quality at all, insists Carlos Portugues.

If you simply want a good art reproduction on paper, you can find it at Minigallery for IL50 or less. A large, framed reproduction under glass will run up to IL700. Framed printed posters, such as the nostalgia-wear old advertisements or prints for children's rooms, will run from IL200 to IL250 ready-to-hang. Very popular are the charming naive-school painters from Yugoslavia (Lackovic, Vecemaj, Rabucin), reproduced in various sizes. And Minigallery holds Israeli rights on original, numbered and signed lithographs by British Jewish artist Bob Sanders. His works sell for about IL2,000 framed.

At the other end of the price scale are sheets of Fine Art Gift Wrapping paper, imported from Gordon Fraser of England, which sell for IL5 a sheet. Some are nice enough to frame. Or you can buy a gift-wrapping kit with two sheets of paper, two gift cards, and a roll of ribbon, all for IL25. Boxed stationery from the U.S. ranges from IL40 to IL82, some suitable as gifts for men.

Portugues says that everything he sells is exchangeable either for merchandise or cash refund. This is good to know as otherwise it is risky buying art, even reproductions, as gifts for others. The only made-in-Israel items at the gallery are some pictures made by a batik process on wood, and battery-operated wall clocks on local ceramic tiles. Photograph albums, autograph books, nostalgia pop-art mirrors, and non-toxic, washable felt crayons are other import items.

Minigallery keeps non-stop shop hours from 9:30 a.m. to 7 p.m., but closes at 2 p.m. on Tuesdays as well as Fridays.

IF YOU CUT back to Dizengoff and Ben Gurion, and stay on the west side of the street and walk north, you will soon come to Optica 818, the new-style optometry shop about which I wrote recently. Almost next-door is the brand-new Bernhard's Steak House (non-kasher), and in the next block, on the opposite side, at 214 Dizengoff, is the new branch of Brown's bookstores, which has the distinctive advantage of staying open in the evenings. If you keep walking northward, you will find other new shops, all the way up to Naomi's House Gifts, way past Nordau, an attractive shop which was reportedly designed to be a bar but didn't get a licence. So instead of cocktails, it is selling attractive hand-made silver jewellery, kitchenware, stuffed animals, and throw-pillows.

By the time you turn around and start walking back down the other side of the street, some new shop or other will probably have opened. That's the nature of Dizengoff. I should know. I live on it! — Martha Meisels.

numbered edition, and only one per cent of any issue is sold to Israel.

Each picture comes with a notarized certificate of authenticity from Ricordi, and Minigallery recommends that buyers register their purchases with a local notary public or the Italian Embassy, in case of theft or fire. The numbered reproductions on canvas sell, unframed, for IL1,000, IL1,500, and IL2,000, depending on size, and a frame from Minigallery's workshop will add another IL400 to IL700 to the cost.

While the Purim costume prices were kept deliberately low (IL500 to IL1,000), the price range for dresses suitable for the stage is IL2,000 to IL5,000.

Although they are meant to be seen mainly from afar, the garments have a careful finish, and are labelled with laundering instructions.

Frippy blouses range from IL400 to IL1,000. At present, there are also some inexpensive summer dresses (IL700 to IL700), remnants from work Margalit has done for other shops. The new costumes, however, are one-of-a-kind models.

When *Al Heshbon HaBaron* opened, it bought up the leftover stock of the bridal shop that used to occupy the premises. There are still some bridal gowns and accessories left, at lower-than-usual prices, if anyone's interested. Some of them have already been cannibalized by Margalit for use in her costumes and evening dresses.

Next door, at 170 Dizengoff, is Boutique Matalon, for swimwear and beachwear, about which I wrote when it opened a year ago. I only mention it again because it has taken up a suggestion of mine and this year is carrying bathing suits for pregnant women. This won't be much use to those who wrote to me last year to inquire about maternity swimwear, but it should help others.

JUST AS THERE is an "Off-Broadway," so there is an "off-Dizengoff," where one finds shops which, in spirit, belong on the fashionable strip. It is well worth a one block detour to 126 Ben Yehuda, between Gordon and Ben Gurion, to visit Minigallery, which opened a few months ago. It will appeal to anyone who appreciates good-quality art reproductions, gift wrapping paper, gift cards, and boxed stationery — all at quite reasonable prices although they are imported items. It is called "mini" because it carries a wide variety of miniature pictures, some on silk, some framed, some wood-mounted, starting at the low price of IL40 for the smallest. My schoolage daughters often choose them for birthday gifts for their friends. Children will also like the decorated writing paper, suitable for their collections and exchanges, starting from the low price of IL16.

The proprietor, Carlos Portugues, takes great pride in something for which he has the exclusive agency in Israel — numbered art reproductions on canvas from the Italian firm Arti Grafiche Ricordi of Milan.

The concept was new to me, but apparently is known to Europeans familiar with the Ricordi firm, established in 1792. It has a supposedly superior process for reproducing famous works of art (by the great masters and others) on canvas. Each painting is reproduced in a limited and

numbered edition, and only one per cent of any issue is sold to Israel.

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## MARKETING WITH MARTHA

Frishman and Gordon. Next door is a new branch of the Gildaria chain, with its very special ice creams.

In the next block north, between Gordon and Ben Gurion on the east side of the street, is an eye-catching shop called Veivet House (in Hebrew, Beit HaK'fya ehei Hershkovits). The window displays mainly throw-pillows — and indeed this is the mainstay of the business.

The Hershkovits family has a long-established furniture business on Tel Aviv's Ben Yehuda Street. Whenever someone buys a suite of salon furniture, it is the custom to give away a decorative cushion made from leftover fabrics.

"People began coming in to ask to buy the pillows," reports Shelly, Hershkovits's daughter. She, her mother Tova and sister-in-law Eli decided two years ago to set up a workshop for throw-pillows, next to the mantel's furniture shop at 100 Ben Yehuda. The shop at 188 Dizengoff is a new branch, which also carries some off-beat women's fashions, mostly imports.

The throw-pillows are made from velvet and brocade and filled with Arlon. They can be dry-cleaned without removing the stuffing, and small spots can be removed at home with textile shampoo. The pillows range from IL170 for the smallest up to IL450 for giant ones, which some young couples have been buying in place of theirs.

There are also women's fashion vests (IL500 to IL700), oravats (IL120) and handbags (IL500-IL700) from the same fabrics. While there is a large range of cushions at the Dizengoff branch,

if you want to order specific colours or sizes to match your furniture, it is best to go to the Ben Yehuda workshop just a couple of blocks away.

RIGHT NEXT-DOOR to the pillows is a dress shop called Piccadilly 2 — which is not a new business. What's new, however, is that it has begun selling children's dresses along with women's, a combination rarely seen in Israel.

The shop is a factory-to-customer outlet for Dvi-Or, a Herzliya enterprise which manufactures women's and children's clothing primarily for the European market and exhibits regularly at Israel Fashion Weeks.

The girls' dresses on display at Piccadilly 2, 156 Dizengoff, are some of the models sent abroad for this summer — 100 per cent cottons with floral prints, in gypsy or sleeveless-shirtwaist styles, for the most part.

Sizes currently available are for ages three to 11 (heights 84 to 145 centimetres); but there will be teenage sizes from the end of April — a big boon to local mothers, as it is very hard to find anything between a children's size 12 and a ladies' 88. The children's dresses are reasonably-priced, at IL500 to IL580, and women's summer cottons are reasonable too; at IL700 to IL800.

Another Dizengoff boutique that regularly carries both women's and children's clothing (though more skirts and slacks than dresses) is called Unisex Bougy, a very nice shop despite its strange name. It's at 172 Dizengoff, in the courtyard.

JUST ACROSS the road, at 188, is a brand-new building with African-style decor. The entire structure has been rented for something which should be called a "happening" rather than a shop.

## A LETTER FROM AN ISRAELI MOTHER

To the Editor of The Jerusalem Post

Sir. — It was with great interest that I followed President Sadat's press conference with the Israeli Journalists in Washington the day after the signing of the peace treaty.

In this press conference, he repeated several times that the Israeli mother was his most reliable ally in the quest for an eternal peace for all the people in this region.

As an Israeli mother, I want to be Sadat's ally in the quest for peace which our people who suffered so much throughout history, want more than anybody. But we do not want it at any price.

Five generations of my family lie buried on our sacred Mount of Olives. When in 1967, I went looking for my grandfather's grave, I found a desecrated cemetery, where the tombstones had been used for the building of latrines, for the Arab Legion, and I found ruined and desecrated synagogues.

Jerusalem is holy to all faiths, but not all faiths have proven that they are able to safeguard the holy places of the others. Nobody in Israel denies access to anybody who wishes to pray wherever he wants to.

As an Israeli mother, speaking for many Israeli mothers, I would like President Sadat to know that we would rather shed our blood than give up Jerusalem to foreign rule again.

I do not belong to any extremist movement, either of the right or the left. I agree that a just solution must be found for the displaced Arab refugees, although from a humanitarian point of view, they could have been absorbed peacefully in their new countries, as we absorbed hundreds of thousands of Jewish refugees from the Arab countries. But as we live in today's reality, a solution must and will be found, but not at the expense of our security and lives. With good faith from both sides, with the help of God, we will reach our common goal: peace.

We grasped Sadat's outstretched hand, accepted, though often with fear, many of his arguments. I trust that he will be strong and able to accept our arguments too in the difficult times ahead.

BERTHA TROMP  
Beer Tevya.

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